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## LITERATURE.

*Letters of John Keats to Fanny Brawne*; Written in the Years 1819 and 1820, and now given from the Original Manuscript, with Introduction and Notes by Harry Buxton Forman. (London: Reeves & Turner, 1878.)

NOTHING in the literature of this century has been so much looked forward to and desired as these love-letters of Keats have been ever since they were first known to exist. Not Raphael's century of sonnets seemed so enviable a gift to the imagination as the very words spoken out of the heart of his sorrow and passion by the poet of poets. A subtle feeling of diffidence and shame, perhaps, was mingled with our desire, lest we were incurring Shakspeare's curse in stirring the ashes of this divine memory, in rudely intruding between these human lovers on no juster ground than the genius of one of them. It is a sickening thing to pander to mere base curiosity, to outrage the sanctity of the interior threshold; to peep into the most sacred life of a great man is the peculiar fault of our age, and the best of us may sin in this respect unwittingly. But I think there is nothing dishonourable in the joy with which we welcome these dear relics of Keats; posterity can hardly despise us for the eagerness with which we hold out reverent hands to receive these last and most intimate memorials of that noble poet and great man. They relate to what happened nearly sixty years ago; hardly anyone, except Mr. Severn and Mr. Wells, can remember any of the persons concerned, and the lady herself, to whom these letters were addressed, expressed before she died, in 1856, her belief that they would be eventually required for publication. There has, therefore, been no indecent hurry in the matter, and Mr. Forman has displayed in editing them a scrupulous care and a tasteful delicacy that will do him great credit. He is a bibliographer of genius, and on every obscure point he has patiently concentrated the light of investigation.

At the outset it will be a general matter of surprise to learn that the "Charman" of Keats' letter of October 29, 1818, which has been universally supposed to be a portrait of Miss Brawne, proves in fact to be a lady of no consequence to Keats, a cousin of Reynolds, the author of *The Garden of Florence*. This being ingeniously proved by Mr. Forman, we pass on to December of the same year, when, in a letter to his brother George, he describes very minutely

and freely a Miss —, who seems without doubt to be the real object of his passion. As far as we can gather, then, it was in that month that he met, and in a week or two fell in love with and was betrothed to, the lady who ruled his whole spirit till he died. Miss Frances Brawne was five years his junior, being born on August 9, 1800. The three women who controlled the fate of Keats—his mother, his sister, and his fiancée—all bore the name of Fanny. In several of the letters before us, Keats extols her beauty: a very clever and characteristic silhouette here reproduced hardly suggests beauty in the truest sense, but elegance, vivacity, a fine air of distinction, and a prettiness that might have seemed to jealous eyes too like the conscious charm of a coquette.

It is to be lamented that these letters give us no insight into the happy and prosperous period, the only one in the poet's life, lying between December 1818 and July 1819. Almost immediately upon the death of his brother Tom, this happy love-affair stepped in and consoled him. He went to live in Wentworth Place, at Hampstead, a block of two houses with gardens before and behind, one of which houses the Brawnes, mother and daughter, rented of Mr. Dilke, while the other Keats and C. A. Brown, the Russia merchant, shared between them. I must briefly refer the reader to an appendix in which the whole history of Wentworth Place is minutely recorded. Suffice it to say that these two houses formed a delicious retreat in which the first six months of Keats' love-life seem to have passed in real happiness. The betrothed lovers were able to visit one another daily; they enjoyed the luxury of long walks, and Keats wrote poetry with a freedom and an ardour almost unparalleled. In December, 1818, he had begun *Hyperion*. In January he wrote *Isabella*. February, 1819, the most prolific month of Keats' life, produced the *Ode to Psyche*, the *Eve of St. Agnes*, and much of *Hyperion*. Early in the spring he wrote—under a plum-tree in the Brawnes' garden, apparently—the *Ode to a Nightingale*. In short, all his most accomplished and least mannered work dates from this half-year, when he was taking long walks with Fanny, and enjoying, if not robust, at least fair health. Not a single love-letter of this period exists: living side by side they had no need of letters. But in July he went away for a holiday to the Isle of Wight, when he and Brown, "Idle Jack and Sauntering Joe," set themselves to write *Otho the Great*; and it was on this occasion that he wrote the first love-letter we possess. From July 3 to August 9, 1819, he writes four times from Shanklin: there was no post-office in the village in those days, and letters had to go to Newport. He writes happily at first. How shall he escape the formality of the letters in the *Nouvelle Héloïse*? "I want a brighter word than bright, a fairer word than fair." He answers thus characteristically to an objection of hers:—

"Why may I not speak of your Beauty; since without that I could never have lov'd you? I cannot conceive any beginning of such love as I have for you but Beauty. There may be a sort of

love for which, without the least sneer at it, I have the highest respect and can admire it in others; but it has not the richness, the bloom, the full form, the enchantment of love after my own heart."

Already in the third letter there comes in that note of jealousy which makes the whole of this correspondence doubly moving and painful. He is burningly anxious to extort from her vows of constant devotion. For himself, without any illness, he is vaguely prescient of physical misfortune. "I have two luxuries," he says, "to brood over in my walks, your Loveliness, and the hour of my death. O that I could have possession of them both in the same minute." By August 16, he is glad to be in Winchester; he is tired of the view at Shanklin, tired of the old lady over the way, and the stolid fisherman and the little black teapot with a knob; in Winchester he has the delight of walking up and down the aisles of the Cathedral, during service, and reading Fanny's letters there.

It is evident all this time that these same letters from Miss Brawne give him in his nervous condition more pain than pleasure. He reads them again and again until each sentence attains a false importance, and all seems too cold or too reproachful. She, on her part, finds it hard to bear with the exacting passion of so strange a lover. When he comes up to town and, after spending more than three days in London, returns to Winchester without visiting her at Hampstead, we feel that it required much tenderness and much tact to enter into the fantastic self-torturing scruples of an only too-infatuated lover. In October 1819 he returns to London, and we have two exquisite letters, the most sunny and quiet of the whole series, written from those lodgings in College Street, Westminster, which Mr. Dilke had chosen for him. He seems to bask in the warmth of her recovered presence, for they are now within a not-impossible daily journey of one another. This first epoch closes with a note of October 19 announcing his intention to come up to Hampstead for good.

There now follows a series of twenty-two letters of which not one is dated, and which have no guiding postmark, as they were sent by hand from one house to the other in Wentworth Place. Between the earliest of them and the last posted letter there extends an interval of a little less than four months, during which time the lovers lived in adjoining houses, and enjoyed a daily intercourse of walks and conversation. George Keats had paid a short visit to England, a visit disastrous—in a way difficult for us to understand—to his brother's finances; Keats was in a very different intellectual condition from the brilliant productiveness of the winter before; he was writing little but his unfortunate *Cup and Bells*. It is plain that he was uncomfortable and apprehensive; no doubt the coming disaster threw its shadow forward across his hopes. On February 3 he returned home in that strange condition of excitement which Lord Houghton has so vividly described, coughing up arterial blood, and "reading in the colour his death-warrant." He kept his bed a week, and during the slow partial recovery that fol-

lowed he wrote Fanny Brawne these twenty-two notes. Most of them are very short; they vary with the vacillations of feeling brought about by the phases of the terrible disease. Some are playful, even hopeful; some are fiercely jealous and suspicious; all breathe the same changeless and devouring passion. There is a tear-compelling pathos in such passages of enforced resignation as this:—

"You know our situation—what hope is there if I should be recovered ever so soon—my very health will not suffer me to make any great exertion. I am recommended not even to read poetry, much less write it. I wish I had even a little hope. I cannot say forget me—but I would mention that there are impossibilities in the world. No more of this. I am not strong enough to be weaned—take no notice of it in your good night."

He writes no poetry, he is "as obstinate as a robin," and will not sing in a cage. He complains that his mind is too large and restless for his small body, and will destroy it. He constantly entreats her to come for half a minute to the window from which he can see her, or to walk a few steps in the garden. After a while he begs her not to come to see him every day—he cannot always bear it. But if she does not come he is jealous and uneasy. These letters grow darker and more painful as the end approaches. But still he tries to brighten up, and relies on taking a walk with her on May 1. And here comes another lapse in the correspondence. Keats so far recovered as to be able to get out and about, so that there was again no need of letters between the lovers, and on May 7 he was able to go down to Gravesend to see Brown off on his voyage to Scotland. During the months of June and July he was at Kentish Town with Leigh Hunt, and from this period dates the third and last section of the correspondence. Of these four last letters little can be said except that they are almost too heart-rending, too appalling to be laid before an indifferent public. We see this passionate character reduced to the helplessness and frenzy of a child that thinks itself forgotten. In the misery of his condition, Keats rails against all his friends indiscriminately; his fancy conjures up before it all the torturing spectres that jealousy and love can engender on a brain weakened with suffering. He says, in the phrase of his own great poem, that all his life since his betrothal tastes like brass upon his palate. This fretful agony of the spirit culminates in the last letter, after which his beloved and her mother would no longer entrust him to a friend, but brought him back to their own house in Wentworth Place, where he stayed a month before proceeding to Italy.

Without dwelling too much on the painful feature of this book, the reiterated suspicion and at last the seeming hatred of the poet for his generous friend Brown, whom he declares with sad prophetic truth, Cassandra-like, that he will never set eyes on again, it may be well to remind all readers that this was merely a fretful form of speech, and that Keats never did actually sever the bond of affection between himself and Brown. In the face of Letter XXXV., written no doubt in June, 1819, we ought

to read the letter of September 28 of the same year, in which, writing most affectionately to Brown from off the Isle of Wight, he commends Miss Brawne to Brown's care and affection (*Life and Letters*, 1848, ii., 74). This was a day or two after the composition of "Bright Star!" his last sonnet, in which he addressed his beloved for the last time in prose or verse.

The style of these letters is very simple and unaffected. There is no striving after rhetorical or even literary effect. They are careless and unstudied, but whenever the writer takes fire, and that is constantly, he attains unconsciously a classical grace and delicacy. Writing as he does to a girl, and one without lettered tastes, he avoids much mention of books, and he copies none of his poems into his notes, as he was fond of doing in addressing male correspondents. He says he cannot write in the stilted style of the *Héloïse*, and on one occasion he says: "What would Rousseau have said at seeing our little correspondence? What would his ladies have said? I don't care much. I would sooner have Shakespeare's opinion about the matter." Once he is marking Spenser for her reading; but such references to books are rare. Sometimes his tone is almost boyish in its gaiety, as when he tells her that he has dropped some currant-jelly on to Brown's Ben Jonson, and cannot get out the purple mark, though he has licked it again and again. Once he speaks to her about his hopes of future fame in these memorable words:—

"If I should die, I have left no immortal work behind me, nothing to make my friends proud of my memory; but I have loved the principle of beauty in all things, and if I had had time I would have made myself remember'd."

There will be much speculation on the personal character of Miss Brawne, but this is hardly a subject to be treated here. Yet a word should be said on the necessity of reading between the lines in these passionate utterances of her poet. There is plenty of evidence of her tenderness and loyalty: that she understood that in this dying lad, without fame or fortune, she held one of the greatest creative geniuses of all time, is not for a moment to be supposed. Her nature is exposed to a cruel test in being measured by the side of his. But she seems to have been a womanly and charming creature, who loved the man Keats for himself, and remained true to him through all his suffering. If we observe the face drawn by Mr. Severn, and etched by Mr. W. B. Scott, which forms the frontispiece of this work, and which in its exhaustion and agony looks like that of an Apollo subdued to the revenge of Marsyas, we shall rather wonder that she endured the fiery ordeal so well than reproach her for want of reverence for the memory of days too painful to be reconsidered.

EDMUND W. GOSSE.

*A History of England in the Eighteenth Century.* By W. E. H. Lecky. In Two Volumes. (London: Longmans, 1878.)

THOUGH the volumes of Mr. Lecky must necessarily provoke comparison with the one history of England during the eighteenth century which has hitherto been read

by the student, it is happily unnecessary to discuss the merits and defects of Lord Stanhope's laborious work. It is sufficient to say that it is Mr. Lecky's aim rather to supplement than to supersede the labours of his predecessor. No difference of treatment, however wide it may be, can alter the course of English history, or change the careers of the leaders of political life in England; but the events of the past may be discussed in many diverse ways, and the lives of politicians may be analysed with very dissimilar motives. Mr. Lecky scorns to chronicle the petty details of the constant struggles for supremacy in the senate, or to recount the base artifices by which such fit objects of caricature as Newcastle obtained the control of cabinets. The space which is too often wasted on such subjects is occupied in his volumes by reflections on the gradual growth of religious tolerance, by dissertations on the slow but steady decline of the power of the Crown, and on the influence which the wishes of the people exercised over the actions of Parliament, even in its unreformed days. In the place of wearisome details of the ineffectual intrigues of the Jacobites, or of the measures by which Walpole's enemies at last succeeded in exiling him from State affairs, the reader is presented with an admirable summary of the legislation which converted the Scotch nation from disaffection to loyalty, and a frank exposure of the terrible blunders which prevented the people of Ireland from sharing in the prosperity of their neighbours. A sketch of the advance of medical science, and the development of music and painting, will easily reconcile the student of English life to the loss of wars and rumours of wars. The difference between the two Histories is forcibly shown by the fact that in Lord Stanhope's work the history of the rebellion of 1745 fills one hundred and twenty pages, while it is dismissed by Mr. Lecky in two. Though the narrative of the victories won over the enemies of England by the fleets and armies created at Pitt's dictation by his obsequious colleagues proves that Mr. Lecky can retain the attention of his readers on subjects which fit not with the especial bent of his mind, he is obviously never so happy as when describing the blessings of peace.

Thoroughly to illustrate the changes of political life in the last century, Mr. Lecky finds it necessary to revert to the causes which brought about and the principles which governed the Revolution of 1688, and to describe the policy of England's new monarch at home and abroad. The primary objects of the first chapter of his History are to disprove the theory of his noble predecessor, that the two great parties composing the political world have changed coats since the reign of Queen Anne, and to show how the Whig party, though smaller in numbers and supported by less fervour of popular feeling than their opponents, succeeded in seizing the reins of government, and retaining them for nearly seventy years. Nothing aided the Whigs in their triumph more powerfully than the action of the bishops and the clergy. Had Sancroft and the majority of his colleagues who shared in the trial of the seven bishops modified their



convictions after the flight of James so far as to acquiesce in the rule of his successor, the popularity which they had acquired in the hour of the Church's greatest and purest triumph would have enabled them to thwart the wishes of their new king in his lifetime, and at his death to use for the interests of the Pretender their marvellous power over the hearts of their countrymen. Happily for England's future, they took a different course, and by a variety of causes William was enabled to fill fifteen sees with the supporters of his ecclesiastical policy. The Nonjurors were followed in their retirement by many of the most eminent English divines, and by some of the most devoted of their lay brethren; but the great majority of the clergymen of the Established Church—only two, for instance, of all the clergymen in Cornwall resigned their preferments—remained in their benefices. Thenceforward the astonished laity saw the parish clergy preaching one set of doctrines and receiving the emoluments which were secured to them by a Government advocating a different system of religious belief; and in the Clerical Conference of William, and in the Convocations of Anne, the members of the Lower House of Convocation found their firmest opponents in their diocesans, while in Parliament itself the majority of the episcopal bench refused to support the Tory counsellors of Anne with regard to the measures which elicited the warmest approval of the parochial clergy.

The first speech of Queen Anne, with its proud assertion that she was "entirely English," conveyed a reflection on the policy of her predecessor; this attempt to acquire popularity at the expense of the dead finds a parallel in the familiar words of George III. on the opening of his first Parliament. For years she laboured to place, and at last with success, the government of the country in the hands of her Tory friends, but even her wishes were sometimes regulated by reason. She took advantage of the enthusiasm evoked by Godolphin's prosecution of Sacheverell to insult the Whig Ministry, but she refused to bestow a bishopric on the author of a nation's discord. The chief measure associated with her reign, the vexed question of the peace of Utrecht, Mr. Lecky condemns for its shameless desertion of the Catalans; but in the spirit of fairness which adorns every page of his work he confesses that if the peace itself was blameable, the war was prolonged by the Whigs beyond all reasonable limits. As for the authors of the treaty, Harley, though plainly no favourite of the historian, is justly acquitted of any real desire for the return of the Stuarts, and St. John himself is considered by Mr. Lecky as "never a genuine Jacobite," though pledged to their cause beyond redemption. The absolute power of the Whig party in the House of Lords during the whole of this epoch tempts Mr. Lecky into an episode on the uses of the English aristocracy. Against this digression, as against that on Lord Hardwicke's Marriage Act of 1753, it may not unreasonably be objected that Mr. Lecky's arguments are somewhat overstrained, and more adapted to the combative pages of a popular Review than a History of England. Nor, indeed, is it

possible always to acquiesce in their soundness. In the days of Walpole the influence of the Upper House was exerted in support of tolerance and moderation, and its careful deliberations, in the absence of any healthy political tone in the country, formed a sound check on the harsher measures of the Commons; but with the rise to supremacy of the Lower House a sober student of politics will be inclined to believe that that check is but ill obtained by a second Chamber. A legislative assembly which bows to popular will in important measures and avenges itself by the defeat of those of a less popular but often sounder character seems to defeat the very object of its existence.

However this may be, the power of the Second Chamber, though steadily declining at this period, was employed both in its own proper sphere and in the elections of the House of Commons in upholding the long rule of Walpole; thus it helped to secure, in spite of his abject submission in a variety of cases to the dictates of mob caprice, benefits for this country—they are faithfully chronicled in Mr. Lecky's pages—which can hardly be overestimated. The influence of the Crown diminished as surely. It was impossible for the lower classes to feel any warm attachment for monarchs who were aliens by birth and language. When they heard on every side the complaints of their superiors that England's interests were sacrificed for those of Hanover they could not but curse the monarchs who linked their country to an obscure electorate in Germany. Everyone knows from the fact that Dr. Johnson was among the children brought into the presence of Queen Anne to benefit by the miraculous gift of healing imparted by her touch, that she had revived the popular belief in the efficacy of that supernatural charm. To secure this blessing the Parliamentary captain who had fought against the armies of Charles I. sent his wife to London to visit the king in his restraint, and for its sake the colonist of New England begged for help to cross the wide seas which divided him from his fatherland. The refusal of the two Georges to support their cause by flattering the prejudices of the vulgar was a powerful factor in diminishing the influence of the Crown.

The colonies shared in the advancement of England's prosperity under these monarchs. Lest the commerce of the mother-country should be impeded by imports from her colonial dependencies, all their articles of commerce, with the exception of the products of the American woods required for the navy, were fettered by excessive duties. The moral character of the colonists was lowered by thousands of slaves annually poured (the statistics have been carefully collected by Mr. Lecky) into their seaports under the Assiento clauses of the Treaty of Utrecht, and English criminals were drafted to the colonies in shoals—though the experience of Mr. Chanter's volume on Lundy Island warns us that they sometimes landed on very different shores. But, in spite of English legislation, the colonists found good reason to be thankful for the ties which bound them to the old country. No passage in Mr. Lecky's volumes is

more fraught with interest than that which shows the effect on the North American colonies of the English conquest of Canada. Scotland's well-being was more directly due to the effect of English laws. Mr. Lecky borrows the colouring of Captain Burt and other travellers to paint a gloomy picture of Scottish life about 1710; fortunately for the happiness of both countries our statesmen adopted the best remedies for the amelioration of the ills of Scotland. It was one of the first acts of the leaders of the Revolution of 1688 to make the creed of the majority of Scotchmen the established religion of the country, and this great boon was followed by a second, placing schools in every parish. The Tories in their turn aided her pacification by conceding to the Church of the minority the free exercise of their religious rites. The Union with England, unpopular as it was, worked a wondrous increase in the commerce of Scotland; and the roads of Marshal Wade—a bad general but an excellent road-maker—secured for them greater freedom of internal intercourse. By deeds like these Scotland soon rose from its degradation; but the action of the English Parliament darkened still further the misery of Ireland. Many will remember Arthur Young's terrible description of the unhappy woman whom he met as he was travelling in France; but even the miserable peasant of that country in the reign of Louis XVI. had some consolation denied to his brethren in Ireland. The Irish peasant knew that the soil of his country had become the property of the English invader, and that the descendants of its lawful owners were deprived of their natural rights. The memory of the cruelties of Essex and his supporters was handed down from father to son; the traditions of the sufferings of 1642 were ever present in their minds. For the French peasant the national Church was not that of the rich minority, maintained in its supremacy by external power, and supported in its pecuniary wants by dues wrung from those who professed a different creed. His priests were not proscribed by the law, and his children were not denied the blessings of education unless they entered into schools established for weakening their religious convictions. As if wrongs like these could not perpetuate a country's misery, Irish cattle were denied admission into England, and Irish manufactures were refused access into any country whatever. To an analysis of the condition of Ireland in this century, and a retrospect of the measures which had originated her misfortunes, Mr. Lecky devotes much of his second volume. This is the only portion of his labours in which he openly combats the views of preceding historians; but the errors in Mr. Froude's account of the Government of Ireland in the last century have evidently stirred his moral indignation. With cruel emphasis he shows in many foot-notes the wilful bias of Mr. Froude's *English in Ireland*; but even here (see first note on page 416) his spirit of judicial fairness does not desert him. No succeeding historian will be able to bring against Mr. Lecky the charges which he brings against his predecessor.

The chapters describing the social life of the English people and the gradual deepening

ing of their religious sentiments under the preaching of Wesley and Whitefield are remarkable for their variety of illustration, and for the power with which single facts, drawn from many opposite sources, are fused into one harmonious whole. There is much to ponder over in Mr. Lecky's pages. Few episodes in any history are more pregnant with interest than the recital of Irish vigour forced to seek in foreign countries for avenues to opulence and fame. The history of English subjects driven abroad by wicked laws may be contrasted with that of the refugees from other lands who have aided so materially in advancing our power and prosperity. The copious authorities cited in support of Mr. Lecky's statements—it is somewhat curious that his list of works on the Huguenots in England omits to mention the elaborate volumes of the Rev. David Agnew—will enable the student to follow him in his researches and to test him in his assertions. A few slight errors in facts will be found in these pages, but were they more numerous and more important they could detract but little from the value of a work which must take high place in historical literature. W. P. COURTNEY.

*Between Whiles: or, Wayside Amusements of a Working Life.* Edited by Benjamin Hall Kennedy, D.D., Canon of Ely. (London: George Bell & Sons; Cambridge: Deighton, Bell & Co., 1877.)

THIS book with its modest title has stolen into the world of letters so quietly and unobtrusively that it has not yet attracted the attention which it is certain to command at a later period. It contains a large part of the literary work of a long life, the translations into Greek and Latin which have gone far to place Dr. Kennedy in the first rank of English scholars. Many of the versions here reprinted are as familiar to us as household words. Published first in the *Sabrinæ Corolla*, or the *Arundines Cami*, they have been the nourishment of generations of English school-boys. Many others see the light for the first time. We shall not attempt to criticise these translations in detail. Few scholars would be competent to do so. Even if we felt ourselves equal to the task, we might well be deterred by the fate of another critic of another Cambridge scholar who, *impar congressus Achilli*, tried to teach Mr. Munro how to write Ovidian verse. But we may go so far as to say that in our opinion the Latin elegiacs are decidedly the best among the translations. Dr. Kennedy possesses perfect command over the Ovidian distich. There is no English expression, grave or gay, serious or satirical, which does not in Dr. Kennedy's hands spontaneously fall into this form of speech. We can see from the original *Vale*, or poem written on leaving Shrewsbury in 1823, how early this mastery was obtained, and the translation of the solicitors' letter on page 165 will show us how completely it was carried out. Could there be more unpromising "sense" for an elegiac couplet than "We are, Rev. Sir, your obedient servants, Smith and Son, Solicitors"? See how Dr. Kennedy translates it:—

"Hæc tibi devineti Fabri natusque paterque  
Actores socii, vir reverende, dabant."

But in alcaics and hexameters Dr. Kennedy, though always full of grace and power, does not show that massive energy and that monumental solidity which distinguishes the work of the editor of Lucretius.

In default of minute criticism it is perhaps more within our province to follow out a train of thought which Dr. Kennedy has himself suggested, and to consider very briefly what should be the place of Latin verses in classical education. Dr. Kennedy tells us generally in his Preface that these compositions are the fruit of his leisure hours. He has never devoted to them any part of the *integer dies*; he has written them when travelling, or riding, or in bed. He also tells us that as head-master—head, we must remember, of a school in which every tenth boy who entered obtained a first-class at Oxford or Cambridge, and which has long held a monopoly in the production of Greek Iambics—it was not his theory or practice to worry pupils with mere writing. He defends Latin and Greek versification as an elegant and improving exercise for those who like it, and who can practise it with profit; but he would not dream of inflicting it on the mass. Verse-composition is usually defended on two incongruous and incompatible grounds: first, as teaching a sense of form and proportion in composition, in training the pupil to write an essay or a poem with a beginning, middle, and end; to confine his thoughts within the limits of his chosen framework; to write an article, or a memoir, or a history, with an equal regard to fitness and propriety. But this power can be given only by original composition—an exercise which the practice of modern schools appears to condemn. Latin verse composition is just as loudly praised for a totally different set of merits. It is said to teach accuracy of expression, to exhibit the refinements and niceties of the dead language, to enable the mind to balance delicately the value of rival phrases, to compare the powers of different forms of speech, to penetrate into the origin of expressions, and to lay bare the springs of rhetoric. This can only be done by translation, or "turning" from one language into another; and it is illogical to defend every kind of composition by arguments which are often applicable only to that kind which the pupil does not happen to be practising.

In the present day all studies are on their trial, and no literary study will be able to hold its ground against the advancing tide of science unless it can show to a sceptical world some good reason for its existence. A wiser generation will never allow that the time of school-boys and schoolmasters should be chiefly occupied with composing and correcting Latin verses; and, unless the time allowed for self-reform is rightly used, the good and the evil will be swept away alike. Both at schools and universities philological studies must give a reason for their continuance. Such reasons as are often given—that they are the only studies which make boys think, that they are the best preparations for after-life, or that there is a close and inseparable connexion between a scholar and a gentleman—do more harm than good. It would be a sad day for the

culture of England if philological study were to fail among us. The aim of philology is no less than the conservation in the modern world of the spiritual life of the Greeks and Romans. It demands all, and more than all, that theology has ever claimed for its votaries. The possessors of this learning guard the main fountains of our civilisation as the ancient senators of Amalfi guarded the sacred sources of Roman law. Classical studies need no defence beyond the assertion of their utility and the statement of their merits. Dr. Kennedy's book appears most opportunely for this purpose. No one can wish that fifty or a hundred years hence it shall have become impossible for such a book to be written in England, and no one can read these poems without feeling convinced that such results are produced not by blind coercion or the exaction of mechanical perfection, but by the loving study of ancient models and the powerful sympathy of a contagious enthusiasm.

That this spirit is not extinct among us is no baseless hope. The gem of the volume before us is the translation of an ode by Dr. Kennedy's father on the "Reign of Youth" into Pindaric Greek by Prof. Jebb, a scholar who took his degree at least a generation after Dr. Kennedy. It is a real work of genius, such as probably no other scholar in England or on the Continent would attempt to execute. We could not have expected such mastery over a dead tongue had not Prof. Jebb given us an example of this same power in his translation of Browning's "Abt Vogler." The wealth of Cambridge scholarship is like the richness of the city which Homer tells us of in the *Odyssey*, where the flocks are pastured without intermission day and night, and where he who is driving out his nurslings into the meadows shouts a salute in the gateway to him who is nearing the rest of home.

OSCAR BROWNING.

*Dernières Pages de George Sand.* (Paris: Calmann Lévy, 1877.)

THERE is a melancholy ring about the title of this little volume. It was after a walk up the Boulevard St. Michel, and after lingering at the corner of the Rue Gay Lussac, that I bought the book. I had been looking up with emotion at a row of windows, half open to catch the west wind, scented with oleanders still blooming in the gardens of the Luxembourg. Heaven knows who lives there now! The rooms which have been entered with a quickened pulse by almost every great man in France, but where every friend, however humble, was tenderly welcomed by George Sand, are re-let—perhaps to some good soul who reverentially abstains from taking her name in vain; but more probably to some chatterer who makes capital out of it.

It is not, however, at Paris, but at Nohant, that we find George Sand recording in these "last pages" a few scattered impressions and memories. At one moment she is wandering, in mid-winter, through the wood, searching for hardy flowers that bloom in spite of frost, and weaving a whole philosophy from a few dry botanical facts—a philosophy that, by a very simple transition, carries her thoughts back to the news re-



ceived a little while since—the news that the exile Louis Napoleon was lying dead at Chiselhurst, in a foreign land.

At another, she records for us a coloured tale of some wild escapade years ago. A night lark of hers and her brother's at Carnival time; when they stole away from home at dead of night—she dressed as a boy, he as a girl—and crossing the frozen river on the ice, after a long run, arrived in the quiet country town. How then, paying their six sous, they danced at an artisans' ball; and how, after intriguing everybody amazingly, they finally escaped unrecognised. How, having got a friend to join them, they started—like Oxford undergraduates—to disturb the town. How going barking along the streets they woke drowsy citizens, rang bells, and teased the loving couples encountered here and there; and finally sat down on a stone to moralise, before going home undiscovered to bed.

Next we have her with a party of friends riding out into the country to breakfast, and home again in the dark: losing her way; starting curious topics of discussion that almost make the brain reel to read of; playing odd pranks; and eventually guided home by the sagacity of her little mare Colette.

Then, after relating a platonic flirtation of her brother with a young provincial dame, she gives us a sketch of Godfrey de Beaumont-Bouillon, her great-uncle, the Abbé of whom in her autobiography she spoke lightly, and to whose memory she makes ample amends in this fragment. He was, like her grandmother, a child of Mdlle. de Verrières, but not by Maurice de Saxe: his father was Duke de Bouillon, last but one of the line.

The only important piece in the book left to be noticed is a long treatise of nearly sixty pages, on the Theatre of Marionnettes, which, originated at Nohant by her and Chopin, was developed and managed by her and her son Maurice, for exactly thirty years. She takes us into the minutest details of mechanism, scenery, costume, and rules of this mimic art, on which she bestowed years of attention and labour: but all with a brilliancy of touch that carries one completely away. The whole thing chimed in with her notions about life. We live in a dreary and tiresome age, she was always saying. Everybody is engrossed by his own personal interests, or taken up with his own particular theories. Everyone spends three-quarters of his existence in trying to discover how he shall live next day—under what rule and what conditions. Politics have made a positive nuisance of all Frenchmen. She preached pleasure to her countrymen; honest, disinterested, simple pleasures. Our amusements should be some little ideal realisable at the fireside. Not games by which we become etiolated; or mere chatter, which always ends in dispute, as soon as people cease from abusing their friends. So at Nohant they wrote and acted comedies, they read, they told stories, they manufactured a little world of marionnettes, they dressed them, they invented plays for them, they gave numberless performances, they did all they could, under the auspices of George Sand, as she tells us, "to forget their passions, their material interests, their

grudges, and those melancholy feuds called political, religious, or philosophical questions, which should never be lightly touched upon, or treated at all by incompetent persons."

The remainder of the volume is filled with reviews and letters, together with sketches of a few friends, well known to the world, such as Michel Lévy and Duvernet.

But on closing the book the minds of thoughtful men will revert to George Sand wandering in the woods of Nohant, trying to draw for herself a satisfactory picture of Napoleon III. There are not many passages in modern literature better worth reading for political reasons than the few lines in which she has recorded the result of her meditation, or better calculated to strengthen the feeling of the true dignity of mankind. It must be read in order to be appreciated, and I can only give a thin and watery notion of her opinion.

Napoleon III., as she saw him, was one of those historical personages who have been the slaves of circumstance, whose volitions have been even less free than most men's; who have hardly existed at all, if we understand by existence the consciousness of life. He was a man of chimeras: problematical, impossible to analyse. Fond of ease, and with certain literary gifts, he was forced—he forced himself—into the sphere of action. Without energy, he was dominated by visions of energy. He was a dreamer from childhood. He was without deep knowledge, yet full of intelligence. He possessed rudiments—even lightning-flashes—of a genius rather literary than philosophical, rather philosophical than political. He was a stranger to perfect health. His vitality trembled, unsustained, uneven, suspended sometimes between successive painful depressions and violent reactions. Nevertheless, his mind was free from bitterness and from rancour. He was scarcely ever angry. Too contemplative to be passionate, he was amiable and affectionate to his intimates. In domestic life he was made to be loved. He was free from all meaner forms of selfishness; and yet—a formidable contrast—he was capable of the gravest political crimes in the interest of self. He did not wish to deceive anyone, yet he tricked himself and all the world. Credited with great ability, he was in reality simple, under a mask of reserve and thoughtfulness. He was singularly susceptible and full of spontaneous good resolves. But being without force, he was unable to fulfil them. Any trumped-up reason of State struck him powerless who, in theory, deplored the means used to put power into his hands. Himself without hatred, without resentment, always ready to forgive a personal injury, he became the instrument of the blindest hate in others—of the odious vengeance of that legion of birds of prey who are ever hovering in bad times, eager to denounce and calumniate their own personal foes, or those opponents of whose influence and character they are afraid. All that was impure in the French nation worked for Napoleon III., while he only believed in his star. He thought that he was powerful and great, whereas he was never able to carry out the great tasks he

undertook. Governing himself by principles that were false, he ruled a people without principles at all: a people fond of putting a romanesque ideal of prosperity in the place of true civilisation; success and fortune in lieu of justice and right. France became chimerical, too, and when she crushed him, she participated in his fall. Then she awoke and cursed him with bitterness and excess. Seeing herself lost, she would not avow that her implacable anger was too tardy to be worthy of her. Victor Hugo's rage was consistent, and therefore nobler. From the beginning he had hurled anathemas at Napoleon the Little. But, great poet and diviner as he is, he has in this matter never seen more than one side of the truth. Napoleon III. deserves neither the honour nor the indignity of being treated as a monster. Nor was he in any way a fool. His dreams of national greatness, though not the offspring of a healthy mind, were not bred of a mean imagination. France would indeed have sunk too low if she had submitted during twenty years to the absolute sway of a fool at work for his selfish ends alone. We should be driven to despair of her for ever.

And so, with a few added words of warning and of hope, George Sand's latest book ends. Her grave and searching spirit reserved a parting tribute of respect, carefully weighed and qualified, for the man whom just now his countrymen find it especially hard to judge fairly.

She, patriot and republican, managed to be just to the man—*l'homme néfaste*—who created the Empire, and who lost Alsace and Lorraine.

If patriots and republicans would only learn from her this lesson of temperance, there would be a brighter hope for that unity of heart and purpose which are necessary if Alsace and Lorraine are to be recovered, and the Republic maintained.

REGINALD BALIOL BRETT.

*History of the English People.* By John Richard Green. Vol. I. (London: Macmillan & Co., 1877.)

MR. GREEN'S object in publishing this book, of which the first volume is before us, is not quite clear. It is not merely a revised edition of his earlier work, *A Short History of the English People*, for some passages are transposed, others are curtailed, and others considerably expanded. It is not a new book, for the general outline and much of the old material remain. We suppose, therefore, that it is to be considered as an expansion of his earlier book, with its many inaccuracies corrected, and its shortcomings supplied.

The great charm of Mr. Green's earlier work lay in the matchless vigour of its style, its rich fancy, its vividness in narration, its undoubted originality. These are the qualities which made it the most readable sketch of English history that we have; and the best testimony to its peculiar worth is to be sought in the welcome it has received at the hands of the general reader. Numbers of busy men, who have not the time to study English history, and who had been disgusted by the tediousness and dul-

ness of other short histories, eagerly read Mr. Green's book. Thus it may be said to have created a new class of historical readers. The new book bears the same characteristics, and it is in the same department that it is likely to be of permanent value. It is not a good school-book. Much that is of primary importance in an educational treatise is omitted, or used by way of illustration only. It is not definite enough; it presupposes too much previous knowledge; it assumes too closely the form of an essay to appeal to the schoolboy, or fix itself on his memory. On the other hand, Mr. Green himself would probably be the first to disclaim any pretensions to writing in this book for the advanced student. It must, therefore, be considered as an instructive companion to more abstruse works on special periods—as a treatise for the use of the general public. In this department it stands quite by itself; and we have no doubt that it will meet with the success it deserves.

It is, however, unfortunate that so good a book should be marred by faults of inaccuracy, which, although not so numerous as in the earlier work, are far too frequent. Thus, to mention some among those we have noticed, at page 244, line 8, July 15 is given as the date of Magna Carta instead of June 15. At page 227, line 25, the law of gavelkind, by which the property of the deceased was equally divided among the sons, is declared to have been applicable to all estates not held by "military tenure;" where feudal tenure is probably intended. At pages 249 and 254 the same bull is referred to two different Popes. At page 343, line 1, Henry the Lion is wrongly put for William the Lion. At page 347, line 1, the treaty of Falaise between Henry II. and William the Lion is alluded to as if mentioned before, whereas at page 343, where the substance of the treaty is given, no name is found. At page 332, line 15, the Statute de Religiosis is mentioned as if it were the first law of Mortmain, whereas an earlier one had been published in the second re-issue of the Charter, 1217. At page 416, line 8, Henry of Lancaster, Earl of Derby, is spoken of as if he were the same man who joined in revolt against Edward II., when, of course, he was his son.

How far Mr. Green may succeed in supplying the shortcomings of his earlier book we have no means of judging. The present volume only brings us up to the accession of Edward IV., and it was in the later part of his *Short History* that the treatment seemed inadequate. We are therefore glad to find that he proposes to devote two volumes to the period subsequent to the Restoration.

In one respect we are sorry that he has departed from the plan of the earlier work. There are no marginal dates. These are especially needed in a book like the present, which alludes to so many events merely by way of illustration; and it looks almost as if Mr. Green, conscious of his crying fault of inaccuracy, had by this means attempted to reduce the chances of tripping. The absence of all references is also to be regretted in a book of such dimensions.

The divisions of the *Short History* have

been for the most part abandoned, and the first volume is now divided into four books:—1. Early England; 2. England under Foreign Kings; 3. The Charter; 4. The Parliament. These titles are well-chosen; they are serviceable in directing attention to the chief point of interest in each period, and are preferable to the somewhat sensational headings of the earlier book. We propose to treat of these in order.

On the first book we have a few remarks to make. At page 89, the consolidation of the three Scandinavian kingdoms of Sweden, Norway, and Denmark under their kings, Eric, Harold the Fair-haired, and Gorm the Old, is treated of in a chapter devoted to the years 954–1071. No further dates are given, and one is, therefore, led to suppose that the date of these kings must fall somewhere within that period. Certainly no one would guess from the text that King Gorm died in 935, and that the other two kings probably did not live to see the tenth century.

Nor is this all. The organisation introduced by these kings is alluded to as if it were the cause of the cessation of the Scandinavian inroads into Europe. No doubt such was the final result, but at first it had a contrary effect. For it was the strong hand of these kings which drove out all those who would not brook the rule of a master, and cast them upon Europe. Under these influences the incursions of the Northmen, which had hitherto been little more than piratical raids, assumed their later form of definite attempts at conquest and settlement. Thus to the policy of these kings the final invasions of England, Gaul, and Scotland are mainly due. Mr. Green is fully aware of this; indeed, the fact is alluded to a little lower down, but so vaguely that we suspect the ordinary reader would be misled. In his *Short History* there is no such confusion. At page 42 the reigns of these three kings are put in their right place, and their policy is rightly alluded to as heralding the Danish invasions. The transposition, therefore, is unfortunate and misleading.

In describing the institutions of the Angles, Jutes, and Saxons, Mr. Green has fixed on a date anterior to their conquest of England, when they still abode in their German homes, and adds only a few words on the changes caused by the conquest itself (pp. 8, 34). Now, this picture is pure hypothesis. The only contemporary records that we have of the primitive Germanic institutions are those of Caesar and Tacitus. These only pretend to treat of those customs common to the Germanic races, and certainly do not deal exclusively, if at all, with the three northern tribes, nor does Mr. Green follow their account implicitly. The other evidence which has been carefully collected by Prof. Stubbs belongs to a later date. Surely, then, it would have been wiser to postpone the account of the social and political condition of these tribes until the completion of the "Conquest of England," when we have more trustworthy evidence on which to rely.

Moreover, in his attempt to describe the customs of these tribes once for all, Mr. Green is betrayed into representing their in-

stitutions as more advanced than they probably then were. Thus, although he now abandons the idea of a league or confederation existing between the three tribes—which is hinted at in the *Short History* (p. 2)—he is led to speak of their tribal kings and queens (p. 16), whereas, as he himself subsequently admits (p. 34), the institution of kingship was probably an outcome of the Conquest itself, and did not exist before. Again, at page 31, the ealdorman is represented as the leader in war. It seems, however, more probable that the ealdorman was originally a peace officer—the *princeps* of Tacitus, the satrap or *sub-regulus* of Bede; while the leader in war—the *Dux* of Tacitus, the *heretoga* of other writers—was one especially chosen for each campaign, and not necessarily from the ealdormen. Indeed, this is expressly stated at page 34.

When treating of the Witenagemote (p. 93), Mr. Green adheres to the view adopted by Mr. Freeman that it was originally a popular assembly—the folk-moot of the kingdom, as the shire-moot was that of the shire or old sub-kingdom.

This theory, we suspect, had its origin in the desire to prove that the skeleton of our later Parliament lay already framed in the institutions of our Anglo-Saxon forefathers. But it is a pure assumption, if not contradicted, certainly not supported, by any direct evidence. It would seem rather that the popular representation stopped at the shire-court, and that the Witenagemote was from the first, as it avowedly was later, an oligarchical assembly—a council of the wise men summoned at the discretion of the king, and corresponding to the assembly of the *principes* mentioned by Tacitus. In no sense, therefore, can it be called a representative assembly, although on great occasions its decisions seem to have been promulgated in the presence of a concourse of people, who might be supposed to represent the national will by their shouts of approval or dissent.

The changes which took place in the Anglo-Saxon system between the date of the English and the Norman Conquest are briefly sketched at page 91, but, as we think, too briefly in a book which affects to treat of the growth of the people. Here, too, words are carelessly introduced—such as "fiefs" and "villeins," which belong to a later date. Mr. Green thus begs the disputed question as to how far, and in what sense, the feudal system can be said to have existed in England before the Norman Conquest: a point which, by the way, is nowhere directly treated of. So again, at page 103, Godwine is termed "the Justiciar of England," an office which dates from Norman times.

In Book II. we have marked two points for comment.

The effect of the Norman Conquest, and of the policy of William towards the English, though graphically told, is needlessly brief, and nothing is said of the influence of the Norman Conquest on the history of Scotland, though a few words on this head are given under the reign of Edward I.

The treatment of the Constitutional history of that period is also obscure. The important modifications which took place between the reigns of William I. and John are



nowhere treated continuously, but discussed in a fragmentary way, under each reign. Mr. Green has thereby sacrificed clearness to chronological accuracy. Such difficult questions as the origin and growth of the Commune Concilium and Curia Regis, the relation of the central, itinerant, and local jurisdictions, are thus rendered more difficult to master than would have been the case had they been treated by themselves and in a connected manner.

Book III., which deals with the period of the Charter—that is from the reign of John to that of Edward I.—is, with the chapter on the Black Death and the peasant revolt, the best part of the book.

It is in describing the social and literary life of the people that Mr. Green is most at home. In the earlier period he is evidently struggling with the scanty materials which exist for a history of the people. They have no history, and with all his efforts his earlier pages are after all little more than a record of kings, and courts, and battles. With the accession of John, however, the nation has learnt its unity, and the people begin to have a history of their own. Here, then, Mr. Green's special knowledge is seen to advantage, and his description of town life is particularly good (p. 206).

We notice, however, a few omissions. No mention is made of the financial arrangement termed the purchase of the "firma burgi," by which the towns gained the right of assessing their own taxes apart from the general assessment of the shire, a privilege generally accompanied by a grant of independent administration. Again, the transference of municipal government from the merchant to the craft-guilds, a most important point, is not adequately discussed. The fact is merely mentioned (p. 209), and not again returned to.

Here also Mr. Green, in his anxiety to insist on the part taken by the towns in the struggle for political freedom, omits to mention that the growth of municipal government, so far as it was based on the guild system, was scarcely a step towards personal freedom, but a systematic encroachment on the rights of the free inhabitants.

To pass to the reign of Edward I.

At page 328 the separate powers of the chancellor are said to have been thoroughly established under that king. But this is surely not the case. The common-law jurisdiction of the chancellor probably did exist as early, but for the final establishment of his equitable jurisdiction independently of the king, when petitions were no longer addressed primarily to the king but to the chancellor himself, we must wait at least till the reign of Edward III.

In the description of "Quia Emptores" sufficient stress is not laid upon the results of that important statute, especially in the matter of preventing the further creation of manors, and its indirect influence in improving the condition of the villeins, and in stimulating the commutation of their services for a money payment.

In spite of a few errors which a careful revision might remove, we heartily recommend the book before us. It may not be as accurate as we could have wished. It may be rather a one-sided exposition

of English history, in which much that is important is omitted. It is not always free from prejudice, and from a kind of "clap-trap" which represents every movement of the lower classes, every reaction against authority, as a step in the right direction; every action of the ruling class as by necessity bad. It wants at times the judicial impartiality of the more sober historian. But it is full of thought and suggestion. It is fully up to the level of present historical criticism. The materials are most cleverly put together; the facts are exceedingly well marshalled. It never allows the interest to flag for an instant, and it remains, along with Mr. Green's earlier book, by far the most graphic sketch of English history that exists. A. H. JOHNSON.

#### CURRENT LITERATURE.

*An English Garner: Ingatherings from our History and Literature.* By Edward Arber, F.S.A. Vol. I. (E. Arber, Southgate, London, N.) Mr. Arber's latest labour differs from its predecessors in containing short extracts from authors whose names are too often better known than their works, as well as reprints of entire tracts. The general student can but ill afford the money to purchase, or the time to read, the complete volumes of *Hakluyt's Voyages*, though he may often desire, and can now by the expenditure of a few shillings obtain, a more perfect knowledge of the manner in which his adventurous ancestors of the sixteenth century pushed their trade in the Levant, and contested the Spanish hold of the West Indies. From Sir Walter Raleigh's *History of the World* Mr. Arber has extracted a number of interesting episodes, including the stately sentences extolling the prowess of Englishmen as surpassing the valour of Macedonian or Roman, and that sublime apostrophe of Death, which was probably written in an hour when the hatred of his king threatened his destruction. The poems from Lodge and Suckling, and other writers, both in print and manuscript, have been happily selected, and will often tempt the reader to enter upon a more extended acquaintance with their works. The list of "curious names of a jury at Huntingdon in 1619" is the only page in the book unworthy of perusal; it is probably a fiction, and if authentic serves no useful purpose. Of the longer reprints the narrative of Knox's captivity in Ceylon merits especial notice, as vividly showing the dangers attending English enterprise in the last century, and as painting with marvellous accuracy of detail the inner life of a nation where the king's captives were often in better circumstances than his subjects. The Water-poet's list of the country carriers who came to London, with the names of the inns at which they lodged, and an unknown author's picture of London life during the great frost of 1608, will supply many a hint for the future historian; but the interest of all the other contents of the volume falls far short of that raised by the glowing verses in which Sir Philip Sidney lamented the loss of his first—we might almost add, his last—love. To these impassioned strains Mr. Arber has prefixed a valuable Introduction, giving the history of Stella's two marriages and Laud's agony at having assisted in her marriage to the Earl of Devonshire. When we read "the very godly letter" sent by Sir Henry Sidney to his son Philip at Shrewsbury School, and that son's letter to his younger brother, we can understand how Sidney became the noblest of Elizabeth's courtiers in valour and virtue. After a perusal of these sonnets, warm with poetic feeling, the country gentleman's lines in praise of angling seem tame and dull. Truth to tell, the art of making fishing-lines and choosing hooks does not lend itself readily to verse, and a more vigorous poet than "I. D., Esquire," might have failed in his attempt

to accomplish the impossible. The extract from the Stationers' Register shows that these initials stand for "John Dennys." This was possibly the John Dennys of Orleigh whose name is given in the Visitation of Devon (1620) as the grandfather of the then representative of the family, and his knowledge of Somersetshire may have been acquired by his daughter's marriage with a gentleman of that county. For the privilege of reprinting this poem Mr. Arber is indebted to the kindness of Mr. Huth. The possessor of any rarities in English literature knows by experience that Mr. Arber's accuracy of supervision will do justice to the treasures entrusted to him for popular reproduction, while the student may rest assured that his "ingatherings from our history and literature" merit perusal for their intrinsic value as well as for their scarcity.

*The War Correspondence of the Daily News.* (Macmillan.) *The Narrative of an Expelled Correspondent.* By Frederick Boyle. (R. Bentley and Son.) *The Armenian Campaign.* By Charles Williams. (C. Kegan Paul and Co.) The first book on our list possesses the great merit of dealing with all the different theatres of war, and giving us an insight into the plans, doings, condition, and impressions of both the contending forces. In fact, without going any further, it is possible to obtain complete materials for forming a judgment on the momentous struggle which has just closed. Each of the different correspondents of the *Daily News* near the scene of conflict contributes to the work, which is further enriched by a chronological table and an introductory chapter. The value of the book would, however, have been much increased had an index been provided. The chief contributors are Messrs. Forbes and MacGahan, which fact alone is sufficient guarantee of merit. But really all the letters are well and attractively and, above all, impartially written—or, at least, far more impartially written than might have been expected. Great care to verify reports of acts of inhumanity on both sides is taken, and the criticism, especially that of Mr. Archibald Forbes, is very outspoken. The ideal Bulgarian is very thoroughly demolished. All the correspondents with the Russian army crossed the Danube with a strong prejudice in his favour; but they soon found that, instead of being an interesting victim, he was a sulky thriving boor, who emulated, when he had a chance, the much-abused Bashi-Bazouk in atrocities. Even his Russian liberators are completely disgusted with him. Before concluding our notice of this book, we feel bound to point out that it would have been infinitely more interesting had a skeleton map been bound up with it. *The Narrative of an Expelled Correspondent* is by the war correspondent of the *Standard* attached to the Russian army in Bulgaria. Mr. Boyle was well fitted by energy and descriptive power for his work; but, representing a journal supposed to be Turkophile, he was from the first regarded with suspicion, and eventually got rid of. Worse than this, the Grand-Duke Nicholas caused a garbled and false account of the circumstances to be officially published. Honest as we are proud to say almost all the representatives of the English press are, Mr. Boyle found out too much about the real condition of the Russian army, and exposed their blunders and failures too frankly to be tolerated by the Commander-in-Chief. At the same time, while in his letters home he described as they struck him all the errors in the great game of *Kriegspiel* played before his eyes, he seems to have cherished very kindly feelings towards both Russian officers and Russian soldiers. A proof of this is afforded by the fact that when he arrived at Bucharest after his expulsion two Russian officers of high rank and distinguished service loudly declared to him that the whole Russian army owed him a debt of gratitude. Considering the way in which he had been treated, it is not surprising that in an introductory chapter he should have expressed himself with consider-

able bitterness about Grand-Dukes in general, and the Grand-Duke Nicholas in particular; but that was written after his expulsion, and what he wrote before bears all the marks of impartiality. The most valuable part of the book is a collection of monographs on "The Russian Soldier," "The Russian officer," "The Cossack," &c. These give one a better insight into the real condition of the Russian army than anything we have yet read. The last book on our list is a collection of letters sent by the author to the *Morning Advertiser*; and, as Mr. Charles Williams has seen much of war, his opinions and criticisms carry weight. He had excellent facilities for describing the Armenian campaign, having been on terms of intimacy with Moukhtar Pasha, and having been constantly at the front from the end of May till the beginning of October. He always took care, regardless of personal risk, to be close enough to the combatants when fighting was going on to be able to judge for himself; and we are presented, therefore, not with a collection of rumours, but with his actual experiences. Severely critical on Turkish shortcomings, he has evidently formed a high opinion of the genuine Ottoman as a fighting man. Of the Russians he has little to say that is favourable, except with regard to the excellence of the regimental officers, and the wonderful precision of Russian movements when not under close fire. When, however, the fire is heavy, he states that the Russians have no very keen appetite for fighting. In short, he distinctly says that they did not care to come to close quarters with the Turks unless the conditions were very favourable to them. It must be remembered, however, that Mr. Williams is prejudiced. Indeed, he asserts in the Preface that a war correspondent cannot be impartial, and we admit that it must be very difficult not to sympathise with those among whom you are living, and from whom you are daily receiving kindness. Still, we are convinced that whenever Mr. Williams states that he has witnessed an occurrence he may be trusted to give to the reader the impression produced on his own mind.

*School History of Rome.* Abridged from Dean Merivale's *General History of Rome*. By C. Puller, M.A. (Longmans.) Dean Merivale's *General History of Rome* is by no means free from faults, especially those of omission; and the historical ideas of the author, though considerably larger than those to which we had been accustomed, yet furnish no adequate basis for a survey of the great epoch with which he dealt. The earlier periods (Regal and Republican) were sketched with little more consistency than we find in the commonplace fragmentary narratives which allow no significance to the Empire. Such an historian could not neglect the deeper sources of Roman greatness in the religious, social, and domestic life of the people; but these have yet to be thoroughly explained. The reader was left to wonder at the admirable loyalty of the plebeians, for want of a thorough appreciation of the military aristocracy and its work. Dr. Merivale likewise sacrificed much of the pith of Roman history in avoiding any systematic account of Roman law, military organisation, and provincial administration, considering these all-important topics too heavy for the volatile reader who is not a student. Mr. Puller, in abridging the book for the use of schools, has judiciously repaired these omissions. His short version is no more abstract. It contains, in fact, the whole substance of the original, which he has reduced to half its bulk by pruning the exuberant rhetoric, for which even the larger work was much too small. It should supersede the latter, at least for school use. It is an interesting and accurate sketch; and, like the original, has the crowning merit of beginning at the commencement and ending at the close of Roman history. It ranks, therefore, for the present, as by far the best textbook of its kind. It is remarkable that this valuable addition has been made to the long list of excellent School Histories at the very moment when

Lord Salisbury has so perversely expunged all history, ancient and modern (excepting that of England), from the most important of all the Government examinations. Such publications may serve to enforce the opinion that to divorce language from the history to which it belongs is, not to discourage "cram," but to encourage pedantry.

#### NOTES AND NEWS.

MR. WILLIAM BLACK will contribute a volume on Goldsmith to Messrs. Macmillan and Co.'s forthcoming series of *English Men of Letters*, edited by Mr. John Morley.

ON the death of Mr. Collen, Portcullis, Pursuivant of the College of Arms, the Earl Marshal has appointed as his successor Mr. Arthur Staunton Larken, B.A. Mr. Larken is well known as an accomplished genealogist, and has recently completed the *Pedigrees of the Historical Families of Lincolnshire*, a work on which the late Lord Monson bestowed many years of research in conjunction with Mr. Larken, who is about to publish the result of these labours, together with the Lincolnshire Genealogical Collections of Mr. Everard Green, F.S.A.

MR. R. B. KNOWLES, to whose researches among the Towneley Papers for the Historical Manuscripts Commission we owe some new facts in the life of Spenser, is now engaged upon a lengthy Report on the Papers of the Earl of Denbigh. Among the most interesting historical documents turned up recently in this very valuable collection are a series of news-letters, in French, of the time of William III., containing many details of matters unnoticed by Macaulay; and some letters of Lord Bolingbroke's second wife, with interpolations by her husband, written during his exile.

No successor to Dr. Doran is to be appointed as editor of *Notes and Queries*. The journal will be conducted by its present sub-editor, Mr. Turle.

MESSRS. MACMILLAN AND Co. will shortly publish a *Primer of Political Economy* by Prof. W. Stanley Jevons.

THE same publishers have in the press the first two books of Xenophon's *Hellenica*, edited by Herbert Hailstone, B.A., late Scholar of St. Peter's College, Cambridge, with Introduction and Notes for the use of university students and the higher forms of schools.

THE New York *Nation* for January 24 announces that a New-England novel, by Mrs. Stowe, is to be published shortly by Messrs. Fords, Howard and Hulbert. It will be entitled *Pogonuc People*. Colonel John H. Wheeler is contemplating a new edition of his *Historical Sketches of North Carolina, 1584-1851*, with revisions and additions to the present date. The same number of the *Nation* contains an obituary notice of Samuel Bowles, editor of the Springfield (Mass.) *Republican*.

THE Dean of Westminster has accepted the office of President of the Birmingham and Midland Institute for the present year.

MESSRS. LONGMANS AND Co. announce *Illyrian Letters*, a revised selection of correspondence from the Illyrian provinces of Bosnia, Herzegovina, Montenegro, Albania, Dalmatia, Croatia, and Slavonia, addressed to the *Manchester Guardian* during the year 1877, by Arthur J. Evans; *The Christian Code*, by the late H. T. J. Macnamara; *The Elements of Economics*, by H. D. Macleod; *The County Franchise Difficulty, how Removable*, by F. Hill; *Dispauperisation*, a popular treatise on Poor-Law evils and their remedies, by J. R. Pretyman; *Phases of Modern Doctrine in Relation to the Intellectual and Active Powers of Nature and Man*, by James Hawkins; and Goethe's *Faust*, translated into English verse by C. H. Bowen.

WE understand that Mr. Parker Gillmore's new work, *The Great Thirst Land*, which will be published early next week, will contain a descrip-

tion of the unknown lands lying between the Limpopo and the watersheds of the rivers recently explored by Stanley and Cameron, and also of the scene of the present war on the frontier of Cape Colony.

MR. E. C. STEDMAN is just now engaged in preparing a selection from his poems. Some of the very earliest from the "Alice of Monmouth" volume will be given, and we hope he will not forget that stirring ballad, "Phil Kearny's Ride," in his last volume, *Hawthorne and other Poems*. The selection, we understand, will be published in this country.

AN enterprising American publishing firm, Messrs. Gill and Co., of Boston, are about to provide *Daniel Deronda* with a sequel under the title of *Gwendolen; or, Reclaimed*.

THE Rev. T. Bridges, of Ushuwia, Tierra del Fuego, is actively engaged in preparing a standard dictionary of the Yaghan language, which he describes as wonderful for its complexity and regularity. He estimates that the work will contain 15,000 words, simple and compound.

THE forms of Scottish medico-legal procedure differ in many respects from those of England, which have been specially treated in the works of Drs. Taylor, Guy, &c. In order to place the practice of both countries before the profession *pari passu*, Prof. Ogston, of Aberdeen University, has resolved to publish the lectures on the subject delivered by him during the Winter Sessions of 1876 and 1877. The volume will be edited by his son, Dr. Francis Ogston, copiously illustrated with etchings by Mr. James Cadenhead, of Aberdeen, and published by Messrs. Churchill next month, under the title *Medical Jurisprudence*. While retaining the lectures on "General Toxicology," the editor has thought it wise to omit those on "Special Toxicology," as the latter branch of legal medicine has been so often dealt with in works almost wholly devoted to it.

THE next number of the *British Quarterly Review* will contain an article on Bryan Waller Proctor ("Barry Cornwall") by Mr. S. R. Townshend Mayer.

MR. JOHN C. PAGER, late R.N., and author of *Naval Powers and their Policy*, is collecting for re-publication his articles on "Khiva," "The Russians in Central Asia," "The Euphrates Valley Railway," "Our Mediterranean Policy," &c., contributed to various magazines during the last two years. The series will be prefaced by a politico-historical summary on "The Eastern Question, from the Signing of the Berlin Memorandum and its Rejection by England, to the Acceptance of the Bases of Peace by the Porte."

A PROSPECTUS has been issued by Gustav Koester, of Heidelberg, announcing the approaching issue of *Exempla Codicum Graecorum*, a volume of photographic facsimiles of Greek MSS. in minuscule characters, the editors of which are Professors Wattenbach and von Velßen. It will form a companion volume to the *Exempla Codicum Latinorum* of Gangemeister and Wattenbach, and will contain fifty specimens, whereof twenty-eight are drawn from dated MSS., and a large proportion from classical authors. The subscription price is twenty-five marks.

PROF. ZUPITZA points out that Chaucer's Preface to his *Treatise on the Astrolabe* was printed from the Brussels MS., No. 1501—a MS. hitherto unnoticed by Chaucer students in England—by F. J. Mone in his *Quellen und Forschungen zur Geschichte der deutschen Literatur und Sprache* (Aachen and Leipzig, 1830), pp. 549-50, vol. i. (all that was published); but Mone did not know that the treatise was Chaucer's.

HERR KARL HILLEBRAND writes:—"Will you allow me to offer you and M. Gabriel Monod my best thanks for the very indulgent review of my *History of France from 1830* in your number



of January 26, and at the same time to correct a material error—concerning, not my book, but myself personally—which has inadvertently crept into that article?

"I am represented by the reviewer as a political convert, not assuredly from any interested motive on my part, but still as a convert from the Republican faith. Now what I wish to state is, that I have held Conservative opinions ever since my coming of age, and have never published or written a single line from my very first appearance as an author (*Dino Compagni*, 1862) which could be construed in a sense favourable to Democracy. Having, moreover, strictly kept aloof from militant politics since the age of twenty, I think myself justified in claiming to be judged by my writings."

UNDER the title of *Unclaimed Money*, "a handy book for heirs-at-law, next-of-kin, and persons in search of a clue to unclaimed money, or to the whereabouts of missing relatives and friends," has been compiled by Mr. Edward Preston. It deserves notice for its originality as the first book of the kind, its historical interest, and curious facts and anecdotes, as well as for its practical utility to the class of persons for whose instruction it is especially designed. In no other country could there be so much unclaimed money, or so many persons ignorant of their claims or how to establish them. The extent of the British Empire, the migratory and enterprising habits of the British population, the kinship of many families in the three kingdoms to others settled in the colonies, the United States, and other parts of the world, the fortunes made by emigrants and even outcasts, have contributed to swell the number of the cases treated of in Mr. Preston's little shilling guide on the subject. In one instance the heirs or next-of-kin of a person who emigrated to America in 1683 were lately advertised for in connexion with unclaimed property to the extent of two million dollars. The only case in which it occurs to us to doubt whether Mr. Preston has given the right clue is one which he pronounces (p. 10) from internal evidence to be "an undoubtedly Hibernian" one. We should say that English not Irish relatives were sought for in this instance. The redundant aspirates in the letter of enquiry are not Irish. The Irish, like the Scotch, sound the letter *h* after *w* (as in *which, what, whale*) in cases where it is almost inaudible in English pronunciation, but do not either in speaking or writing interpolate an aspirate where none is to be found in the dictionary. The publishers of Mr. Preston's handy book are Messrs. Allen, and Reeves and Turner.

THE New Shakspeare Society having exhausted its standard 750 copies of some of its first year's publications (1874), is now reprinting them in order that new members joining may have their sets complete. The first issue of books for this year will be ready at the end of February, and will consist of—1. Part II. of Mr. Furnivall's edition of *Harrison's Description of England* in Shakspeare's youth, 1577-87, with a map of Shakspeare's roads between London and Stratford, a *photogravure* representation of the long view of the north of Cheapside in gala dress, twenty-two years after Shakspeare's death, on the entry of Charles II.'s queen's mother into London in 1638—no trustworthy contemporary view is available—and an Appendix on the Bankside, Southwark, by Mr. W. Rendle, formerly Officer of Health for the district, fixing the site of the Globe Theatre, now included in Barclay's brewery, and giving maps of Globe Alley, the adjoining streets, and a plan of Paris Garden, with its bear-house, &c. 2. Part I. of the Society's *Transactions* for 1877-9, containing papers by Mr. Spedding, Mr. Rose, Mr. T. Alfred Spalding, &c. Three more books will be issued later in the year.

THE library of Mr. A. G. Dew-Smith was disposed of on Tuesday, the 29th ult., by Messrs. Sotheby, Wilkinson and Hodge. Included in it were some rare first editions, among which may

be noticed:—Byron's *Works*, sold for 17l.; Barham's *Ingoldsby Legends*, 7l. 10s.; Browne's *Religio Medici*, 4l.; Fuller's *David's Hainous Sinne*, 9l. 15s.; Keats' *Poems*, 5l. 15s.; Milton's *Poems*, 14l. 10s.; Ruskin's *Modern Painters*, 25l. 10s.; *Stones of Venice*, 13l. 15s.; *Seven Lamps of Architecture*, 7l. 10s.; Shelley's *Queen Mab*, 8l. 5s.; *Alastor*, 9l.; *Laon and Cythna*, 8l. 15s.; *Epipsychidion*, 11l. 15s.; *Adonais*, 42l.; Sterne's *Tristram Shandy*, with autograph, 11l. 5s.; *Sentimental Journey*, 4l. 4s.; Thackeray's *Comic Tales and Sketches*, 5l. 5s.; Burton's *Anatomy*, 19l. 10s.; Milton's *Comus*, 50l.; *Lycidas*, 73l.; *Paradise Lost*, 34l.; Spenser's *Complaints*, 11l. 15s.; *Faerie Queen*, edition of 1611, 10l. 10s. Among other remarkable lots were *Aesopi Fabulae et Vita*, Neapoli, 1485, which was knocked down to Mr. Quaritch for 131l.; Shakspeare's *Poems*, 1640, with the excessively rare portrait by W. Marshall, 62l.; an Italian *Biblia Pauperum*, block book, 1510, 24l. 10s.; Dibdin's *Bibl. Spenceriana*, &c., 7 vols., 26l.; Grimm's *Stories*, with Cruikshank's plates, 10l. 10s.; Horae Beatae Mariae Virginis, MS. on vellum, 1518, 40l. 10s.; another, 48l. 10s.; Suffragia Sanctorum, MS., 29l.; Walpole's *Anecdotes of Painting*, edition of 1826-28, 19l. 10s.; Blake's *Visions of the Daughters of Albion*, 30l.; Blake's *America, a Prophecy*, 16l. 5s.; his illustrations of Job, 14l. The whole day's sale realised 1,634l. 15s. 6d.

PROF. F. J. CHILD, of Harvard, is giving twenty lectures on one of his special subjects, Ballad Poetry, at Baltimore. He has been for some years getting into form a new edition of his English and Scotch Ballads, and he hopes to be able to begin the printing of it next year.

DR. AVELING has dramatised the story of *Beryn*, which some Early English poet of the Chaucer breed told from the *Gesta Romanorum* in the fifteenth century, and prefixed a racy narrative to, of the adventures of Chaucer's amorous Pardoner with the crafty Canterbury tapster of the Chequers Inn.

M. BARBIER DE MEYNARD has now brought to a successful termination the work which, seventeen years ago, he began with M. Pavet de Courteille; the ninth and concluding volume of El-Mes'ûdi's great historical encyclopaedia, *The Meadows of Gold*, has just appeared. Besides containing the end of the history of the 'Abbâsi Khalifs up to the writer's time, it includes the list of the Amirs el-Hâjj, or Chiefs of the Pilgrimage; a very hearty curse on the part of El-Mes'ûdi upon those who should meddle with his book in future times or deprive him of his due meed of praise; a table of variants and notes; a magnificent index of 200 pages by M. Batifaud; and a reprint of De Sacy's essay on the *Kitab et-Tenbih*, or "Livre d'Indication," the last composition of El-Mes'ûdi, and a very fit supplement to *Les Prairies d'Or*. It is quite unnecessary to direct the attention of Orientalists to this edition of the most interesting and varied of Arab Histories; but the ordinary reader may not know how much quaint and curious reading there is to be found in such a writer as this. M. Barbier de Meynard's free French version ought to clear up some doubts as to the readableness of Oriental historians.

THE Russians at St. Petersburg are anxious to show that they take as much interest in Eastern affairs as their brethren in Roumelia. They are just now publishing, as we have already stated, *Catalogues raisonnés* of the collections of the Foreign Office. The first part is a catalogue of the Arabic manuscripts, by the Baron Victor Rosen, who has executed his task with great ability, being Professor of Arabic as well as Baron. The collection contains some very important historical manuscripts, and we are glad to see that M. Rosen is going to edit the work of Ed-Dinaweri. The series of poetical works is valuable as comprising, beside more ordinary things, eighteen poems by the Bedouin poetess El-Khansâ. The grammatical and lexicographical series are poor; science, however, is largely represented; and the exceedingly

curious Bâby MS., which ends the work, and of which the editor gives a long and careful account, will have a high value for every student who interests himself in the cruel fate of that unhappy sect. The second catalogue is an inventory of the Arabic coins, by M. Bernhardt Dorn, the Academician. It is, of course, carefully done, but does not contain much novelty, the more important specimens having been published by Fraehn and Tiesenhhausen. Still some of the descriptions deserve fresh attention; and in the small dynasty of the Edrisides the collection is unusually rich. M. Dorn has done good service in placing another catalogue at the service of the numismatist, to whom a knowledge of the contents of all important museums is essential.

WE hear that Prof. Rudolf Virchow's speech on the Extravagances of Modern Darwinism, of which an account was given in the *Times*, will soon be published in an English translation.

THE last number of the *Deutsche Rundschau* contains a reply from Prof. Helmholz, in which he tries to explain how he came to make his extraordinary statements with regard to the English universities. Mr. W. C. Perry had pointed out to him a few of the mistakes which he had committed in comparing English and German universities. Prof. Helmholz says that he was thinking of Oxford and Cambridge ten or twenty years ago, and that he derived his information not from Dissenters only or from other enemies of Oxford and Cambridge, but from actual members of those two universities and from books. Considering the accusations that have lately been brought against some of the German universities, as to the motives which influence the *Senatus Academicus* in recommending candidates for vacant chairs and excluding others, it was hardly prudent for the Rector of the University of Berlin to say: "In the election of professors party considerations and personal camaraderie exercise mostly a far more decisive influence than scientific merit. In this respect the English universities have retained the whole intolerance of the Middle Ages."

THE same number contains some letters written by Field-Marshal Moltke during his stay at Paris in 1856. Moltke was then travelling with the young Crown Prince of Prussia, who, after having visited England, spent some days at Paris as the guest of the Emperor. These letters appeared in a mysterious manner in a Danish journal, the *Dagens Nyheder*. They are now published in German with the sanction of the writer. The correspondence ends with an ominous sentence: "In the evening, grand dinner with the Emperor. After dinner we took leave. At 11 o'clock we started from the new and beautiful gare de Strasbourg. The Imperial saloon-carriages are so arranged that one has every possible comfort. I awoke only in Saverne, from whence the railway through the Vosges is beautiful. It was sad to hear the people there talk German, and with all that they are good Frenchmen. Have we not left them in the lurch! At 9 o'clock we saw the Cathedral, but did not stay at Strassburg. All receptions were declined. We took a special train from Kehl to Karlsruhe."

#### NOTES OF TRAVEL.

IN *Petermann's Mittheilungen* for February we are glad to find that Dr. Nachtigal has begun the publication of the route maps of his great North African journey of 1869-74. This number contains the map of that section of his route which lies between Tripoli and Tummo on the borders of Tibesti, drawn to a sufficiently large scale to enable every feature of desert, plain, or stony hammâda, date plantation, or meadow to be shown very clearly. Dr. Nachtigal has also written a brief description of the physical character of this belt of the northern Sahara. We find also an excellent general account of the Sumatran coast

island of Nias, by Dr. A. Schreiber, also accompanied by a valuable original map. The remaining portion of the number is occupied by the second part of Dr. Schunke's paper on the navigable highways of the German Empire, the conclusion of Dr. Jung's essay on the geographical features of South Australia, and a paper by Professor Nordenskiöld on his proposed voyage of 1878 from Norway to Behring Strait through the Siberian seas.

M. CLEMENS DENHARDT, who has projected a journey to the Dana river and Mount Kenia, left Hamburg for East Africa on December 20.

THE Belgian engineer officer, Captain Jules Raymakers, has not gone to the West African Coast, as was formerly reported (see *ACADEMY*, December 1877, p. 531), but landed at Tripoli on December 12, intending to explore the country inland mineralogically. He will proceed first to the Tarhona Mountains and thence to Fezzan, his expedition having a relation, probably, to the scheme for a Central African railway which has been sketched by Gerhard Rohlfs and which has been warmly taken up by the Belgian Government.

LAST year the Russian Government resolved to found a permanent station on the island of Novaya Zemlia for the use of seamen. Lieut. Tiagin, who was appointed to superintend the formation of the settlement and to take the Samoiede colonists to it, chose a site on a peninsula of the south-eastern side of Malye Karmakuly in Moller Bay (72° 30' N.). Here he found a Norwegian captain named Bjerkman, who had come there with a small schooner for reindeer-hunting and seal fishery; and who, having brought with him from Vadsø the materials for building a house, with provisions and firewood for a year, had passed the winter of 1876-77 on this spot with his harpooner and five sailors. Bjerkman had been supplied with instruments by the Norwegian Meteorological Institute, and had observed four times every day. The thermometer in the second half of December never stood above -30° 4 C. (-23° F.), and on January 2 it reached its lowest at -39° C. (-38° F.).

News has been received from Australia that a party has been despatched to explore the vast unknown districts in the northern territory, on the Katherine and Fitzmaurice. It was expected that their journey would last seven months, and that they would meet with land suitable for sheep. Another party has recently returned after discovering some magnificent country between the Victoria and the junction of the Katherine and the Daly.

At the December meeting of the Russian Geographical Society M. Staritsky gave a detailed account of Captain Schwanenberg's successful voyage from the Yenisei to St. Petersburg, in the course of which he accomplished a journey of 11,000 versts by water in 100 days, of which nearly four weeks were spent amid the ice of the Sea of Kara and the Arctic Ocean. The results achieved in the expedition include a series of meteorological observations in the extreme north of Siberia and the exploration of White Island in the Kara Sea, which has not been reached before.

AN expedition is in contemplation by General Kaufmann, the Governor-General of Turkistan, with the view of making a careful study of the agricultural and economic conditions of that region. M. de Middendorff, of the Imperial Academy of Sciences at St. Petersburg, will be in charge of the expedition, and he will be assisted by M. Smirnow, Curator of the Botanical Museum in the University of Kazan, who is favourably known in connexion with botanical research in Central Asia.

#### MÉLUSINE.

THE new number of *Mélusine* is, we regret to say, the last issue of that meritorious journal. A year has elapsed since it began to appear, and the four-and-twenty parts which have been published form a handsome volume. The current number contains an excellent article by Dr. Wilhelm Mannhardt, the learned author of *Germanische Mythen* and the recently-published *Antike Wald- und Feldkulte*, on the "Formation of Myths in Modern Times." In order to show how true it is that "the same forces which of old created myths are still at work now, though within a more limited circle," he tells a few stories, at least two of which have come within his own knowledge. It seems that at Dantzic a part of the principal street remained for centuries a waste. In the year 1530 a house which used to stand there was destroyed in consequence of its having been the scene of a debauch, and orders were given that no building should be allowed on the unhallowed site. Rumour asserted that the spot was accursed, and it was not till 1838 that the spell was broken, by a daring chemist who built over it. Meantime the following legend attached itself to the deserted place. Long ago, said an old woman who told the story to Dr. Mannhardt, the house stood there of a merchant who married a rich heiress, and soon killed her with a poisoned silver needle. Marrying a second time, he in the same way rapidly got rid of his second wife. Four other heiresses successively married him, and met with the same fate. At length he married a seventh wife, who was warned in a dream by one of her predecessors, and communicated the warning to her mother. The mother accordingly watched over her daughter's couch, and one night caught her son-in-law in the act of attempting to render himself once more a widower. The consequence was that he was executed, his house was demolished, and orders were given that the accursed site should never be built upon. The second story, also, belongs to Dantzic. There, in the spring of 1875, a report spread abroad that a girl, who had confessed and communicated one Sunday morning, spent the evening of the same day in a dancing-saloon. Such wickedness could not go unpunished. A little before midnight, a well-dressed stranger, dark-haired and dark-eyed, invited her to dance. Soon he and she were spinning round the room at a pace which became so rapid that all the other dancers stopped in order to look at them. Presently one of the musicians observed that the stranger's feet were hoofs. He told his comrades. They consulted together, and just as the clock struck twelve they suddenly turned the waltz they were playing into a psalm-tune. Then in a whirlwind the devil carried off his partner through a window into the garden, where she was afterwards found lying, much the worse for her adventure. The dancing-saloon was in consequence discarded for some weeks, whereupon a euhemeristic explanation of the story grew into life, in the form of a statement that the abduction of the girl in question was due to the malice of a neighbouring publican, who objected to the dancing-saloon because it drew away his customers; and who disguised himself as a well-dressed devil, and played the above-mentioned prank in order to discredit his rival's place of amusement. But Dr. Mannhardt, not being contented with this view of the question, proceeded to examine it more closely. The real truth turned out to be as follows. On Shrove Tuesday, 1875, a dance really took place at the spot indicated. At midnight, the musicians greeted the arrival of Ash-Wednesday by suddenly passing from the dance music they were playing to a lugubrious chorale. This unexpected transition produced a great effect upon the more imaginative dancers, some of whom rushed off in a state bordering on hysterics. Their excited feelings gradually took shape in the story which

frightened so many servant-girls at Dantzic in the spring of 1875. The last examples of myth-growing quoted by Dr. Mannhardt are taken from the legendary cycle of which Garibaldi is the central figure. One of these relates how in the evenings, during the campaign of 1859, a white figure used to be seen traversing the camp, and gliding into the hero's tent. This was the ghost of his mother, who thus held spiritual converse with her son. Another tells how, during the unfortunate expedition which terminated so sadly at Aspromonte, Garibaldi's followers suffered agonies from thirst among the mountains of Calabria. At length he ordered a cannon to be fired against a rock, from which immediately burst a stream of delicious water. Dr. Mannhardt's essay is appropriately attended by an appreciative sketch of his literary career from the pen of M. Henri Gaidoz. It is to be hoped that before very long from the ashes of *Mélusine* may spring some other mythological periodical, under the excellent guidance of the joint editors of that journal, MM. Gaidoz and Rolland.

W. R. S. RALSTON.

#### A CHINESE ENCYCLOPÆDIA.

THE trustees of the British Museum have lately purchased a copy of a work which is unique in the literature of the world. The *Kin ting koo kin too shoo tseih ching* is, as its title implies, a Complete Imperial Compendium of Ancient and Modern Literature; and when the wealth and antiquity of Chinese literature are remembered it ceases to be a matter of surprise that the pages of 5,020 volumes are only sufficient to embalm the learning which flourished in China from about the year 1100 B.C. to 1700 A.D.

The Emperors of the present Manchoo dynasty of China have been conspicuous for the encouragement they have given to literature and science within certain limits; and none more so than the Emperor Kanghe, who sat on the throne from 1662 to 1722. It was this sovereign who lent his patronage to the Jesuit missionaries whom he found labouring to promote the good of his subjects; who appointed Verbiest, one of their number, to be President of the Board of Works; and who ordered the construction of the astronomical instruments which still stand in the observatory on the walls of Peking. But besides extending a liberal patronage to men of science and of letters, he was himself a voluminous writer. During the first few years of his reign, while constantly engaged in wars against the bordering Tartar tribes, he published forty volumes of miscellaneous literary pieces; and before the close of his reign he became the author of four times as many more. Amid all these employments he also found time to plan and to superintend the publication of incomparably the best dictionary in the language; but the great work of his lifetime, and the one which will perpetuate most surely his name to all future ages, was the compilation of the Imperial Compendium above referred to.

Being a devoted admirer of the ancient literature of his country, he saw with dismay the corruptions which were gradually creeping into the texts; and he therefore devised the project of reprinting in one vast Thesaurus the entire antecedent mass of Chinese literature. For the purpose of carrying out this undertaking a commission of high officials was appointed, who were ordered to collate and classify the texts of all works of interest and importance; and a complete fount of copper type was cast, under the direction of the Jesuit missionaries, to print the collection. The labours of the commission extended over some forty years, and were yet incomplete when in 1722 the Emperor Kanghe was gathered to his fathers at a ripe old age, and after a glorious reign of sixty years. To his successor, Yung-ching, belonged the gratification of seeing the work brought to a successful close, and it was his hand which inscribed the Preface (dated 1726), instead of that of the illustrious editor-in-chief.



After having carefully analysed the materials laid before them, the commissioners adopted six categories as the main divisions of the work. These categories—which may be described as embracing all matters relating to (1) the Heavens; (2) the Earth; (3) Mankind; (4) Inanimate Nature; (5) Philosophy; and (6) Political Economy—were subdivided into thirty-two sections, and the contents of these were still more minutely classified under 6,109 headings. In accordance with the system pursued in the case of other encyclopaedias the works quoted under each heading were arranged in obedience to a uniform method, and by this means research into their contents was very materially facilitated. The headings of the thirty-two sections are as follows:—(1) The Heavenly Bodies; (2) the Calendar; (3) Astronomy and Mathematical Science; (4) Astrology; (5) the Earth; (6) the Dominions of China; (7) Topography of the Empire; (8) the Frontier Nations and Foreign Countries; (9) the Imperial Court; (10) the Imperial Buildings; (11) Official Institutes; (12) Domestic Laws; (13) Private Relationships; (14) Genealogy and Biography; (15) Mankind; (16) Womankind; (17) Arts and Divination; (18) Religion and Phenomena (including Buddhism and Taoism); (19) The Animal Kingdom; (20) The Vegetable Kingdom; (21) Canonical and General Literature; (22) Education and Conduct; (23) *Belles Lettres*; (24) Etymology; (25) The Official Examination System; (26) The System of Official Appointments; (27) Articles of Food and Commerce; (28) Ceremonies; (29) Music; (30) Military Organisation; (31) Administration of Justice; and (32) Handicraft.

This list will be found wide enough to satisfy all readers of Chinese literature, except, perhaps, the admirers of Chinese novels, who, however, may well be content with the very perfect collection of such works which already exists in the Museum Library. With this solitary exception, every branch of literature is fully represented. From the Treatise on the Diagrams of Fuh-he, written by Wan Wang (1150 A.C.) in his prison cell, and the popular Ballads collected by the Music-masters of the Feudal Courts of pre-Imperial China, down the ever-widening stream of scientific, historical, religious, and philosophical learning to the critical and literary works of modern China, every work of importance and every book of interest will be found in this vast Thesaurus.

Tradition states that an edition of only a hundred copies of the work was printed off, and these in accordance with the munificent custom prevailing in the case of all Imperially edited works were distributed as gifts among the libraries of the Imperial princes and nobles, and of the high officials of the empire. In a country like China, where the usual dangers which surround libraries are increased a hundredfold by frequent rebellions, and by the very inflammable materials employed in housebuilding, it will readily be understood that during the hundred and fifty years which have elapsed since the appearance of the work, a number of copies must have been destroyed either wholly or in part; possibly the destruction of the Summer Palace may have involved us in the responsibility of having reduced the number of existing copies. It is quite probable that the Emperor Yung-ching may have intended to print a second edition; but before that intention, if any such existed, could be carried out, the Government, yielding to the necessities of a severe monetary crisis, ordered the remaining copper type which had not already been purloined to be melted down for conversion into cash, and thus disappeared all hope of being able to reproduce the original edition of the work.

It is only very rarely, therefore, that a copy finds its way into the market, and when, four years ago, one chanced to be offered for sale at Peking, Her Majesty's Minister at that capital at once communicated the fact to the Trustees

of the British Museum; but the price asked was so exorbitant that the Trustees declined at the time to enter into any negotiations for its purchase. Subsequently, however, Mr. Mayers, the accomplished Chinese Secretary of Her Majesty's Legation, was requested to make further enquiries about the rejected work, and while so doing he learnt that another copy might possibly be obtained for a less sum. The secrecy with which this communication was made seemed to indicate that the would-be vendor was some high personage, and the event proved that he was the direct descendant of one of the most distinguished recipients of the Imperial gift. But since it was his declared wish that the transaction should be concealed as far as possible from the knowledge of his own countrymen, it became doubly necessary that the utmost secrecy should be observed in any negotiations for the sale of the book to a foreigner. In fact, a successful conclusion of the purchase depended on the secret being kept even from the knowledge of the vendor himself. This being so it was absolutely impossible that any foreigner could be allowed to inspect the work, which was to be seen only in the library which had at first received it from the Imperial printing-press; and it was equally imperative that before purchasing such a huge collection it should be ascertained beyond doubt that it was perfect and in good condition.

This was only one of the innumerable difficulties with which Mr. Mayers had to contend during the negotiations, which extended over a year. In common, however, with the rest it yielded to his discreet use of his wide knowledge of Chinese character, and on November 10 last he had the satisfaction of receiving the entire work, which was borne to the Legation in nine carts, complete and in good order. "Five cartloads of books" is the traditional description—founded on a remark of the philosopher Chwang-tszé—of a rich Chinese library, and by this purchase, therefore, the Trustees of the British Museum have secured nearly a double share of proverbial literary wealth.

Unfortunately the usual wintry barrier of ice between Peking and the outer world had set in before the conclusion of the purchase, and the work, therefore, will probably not reach this country before the month of May or June.

ROBERT K. DOUGLAS.

#### MAGAZINES AND REVIEWS.

THE *Fortnightly Review* is strong this month, though most of the articles are such as not to call for notice in these columns. As usual, the best work that it exhibits is not in a literary direction; it is in the terse and vigorous pages which M. de Laveleye and the editor contribute to the topic of the day, and in what other writers, Prof. Huxley, Mr. Trollope, Lord Houghton, and the author of *Supernatural Religion*, have to say on their own scientific or political themes. Mr. Saintsbury's paper on Cherbulez, like the same writer's former paper on Jules Sandeau, is little more than a successful introduction to the English public of a writer who is very well known in France, though not well known in England. Mr. Symonds, in his second paper on "Florence and the Medici," carries on the work with which his name is associated. The article, however, on which, in spite of its rather technical nature, we prefer to dwell, is that by Prof. Huxley on William Harvey, whose three-hundredth birthday falls on April 1 in the present year, and of whom, therefore, much will be said and heard before the year is over. To say that this article is luminous, is brilliant, is full of hard hitting and plain speaking, is only to say that it is an article written by Prof. Huxley on one of the great names of his own profession. It has another feature, however, besides these: it is marked by a reach of historical learning and by an appreciation of the work of the men of long ago that is most rarely found in conjunction with those other gifts of a scientific mind. Mr. Huxley

is enthusiastic in favour of Galen, who "for more than thirteen centuries was immeasurably in advance of all other anatomists," and of whom "modern anatomists and physiologists are but the heirs." It would be beyond our scope to enter into the purely scientific part of the article, in which Mr. Huxley defines the exact position of Galen, Servetus, Realdus Columbus, and others, with regard to the discovery of the circulation of the blood. It is enough to say that he thinks that Dr. Willis goes too far in saying, in his book on *Servetus and Calvin*, that Servetus came very near in anticipating Harvey; and that he entirely dissents from the view of those (such as the author of an article in the current number of the *Edinburgh Review*) who claim for Cesalpino what he never claimed for himself—an advance on, or an independent discovery of, the theory of Realdus Columbus, Professor of Anatomy at Padua. The demonstration of Harvey's own originality follows upon this, and with it a series of remarks, the raciness of which may be imagined, on the way in which Harvey's discovery was received by some of his contemporaries. For example:—

"Riolan, of Paris, had the greatest reputation of any anatomist of those days, and he followed the course which is usually adopted by men of temporary notoriety towards those of enduring fame. According to Riolan, Harvey's theory of the circulation was not true; and besides that, it was not new; and furthermore, he invented a mongrel doctrine of his own, composed of the old views with as much of Harvey's as it was safe to borrow, and tried therewith to fish credit for himself out of the business. In fact, in wading through these forgotten controversies I feel myself quite at home. Substitute the name of Darwin for that of Harvey, and the truth that history repeats itself will come home to the dullest apprehension. It was said of the doctrine of the circulation of the blood that nobody over forty could be got to adopt it; and I think I remember a passage in the *Origin of Species* to the effect that its author expects to convert only young and flexible minds."

The article contains, in addition, a denunciation of Francis Bacon's scientific pretensions which we commend to the notice of Prof. Fowler, now, we believe, engaged on a new edition of the *Novum Organum*; and some kindly remarks on the anti-vivisection agitators, who, if Harvey were now alive, "would be spending a world of energy in the endeavour to give him the legal position of a burglar."

THE paper headed "Mrs. Siddons as Lady Macbeth" in the *Nineteenth Century* is the reproduction of certain careful and elaborate notes on this famous part of Mrs. Siddons, made on the spot by one of her most ardent admirers, Prof. G. J. Bell, brother of the great surgeon Sir Charles Bell, and author of *Commentaries on the Law of Scotland*. "Professor Bell," says Mr. Fleeming Jenkin, to whom we are indebted for the appearance of the notes, "was well known by his friends to be a man of fine taste and keen sensibility, as is, indeed, shown by these notes. They were made in 1809, or about that time, and are contained in three volumes lettered 'Siddons,' which of themselves prove the great interest taken in Mrs. Siddons' acting." The volumes contain acting editions of the plays in which she appeared, edited by Mrs. Inchbald, and annotated in MS. by Professor Bell. Occasionally the notes are substantive pieces of criticism, as in the introductory note to *Macbeth*; but generally speaking, they are strictly annotative, and describe Mrs. Siddons' intonation and gestures with extreme minuteness, and with unflinching enthusiasm for the genius of the great actress. The impression of this genius is indeed strong, even upon the reader of to-day, as he endeavours to reconstruct from these most interesting notes the once living and breathing personality of Kemble's great sister. Mrs. Siddons' Lady Macbeth must have been a marvellous performance, and no praise can well be too high for what seems to have been the extraordinary keenness and delicacy of her inter-

pretation, especially in points where the text is least authoritative, and the actress is left most free to the play of her own intuitions. Prof. Bell, however, appears to have been at times carried away by his enthusiasm into, as it seems to us, oversteating the actor's true province and glory. In one of the copies of *Macbeth* we find:—"Her words are the accompaniments of her thoughts, scarcely necessary, you would imagine, to the expression, but highly raising it and giving the full force of poetical effect." Prof. Jenkins has caught the infection of this "red-hot glow of appreciation;" and the few but extremely well-written pages he has prefixed to the notes put the claim and the credit of the actor at their very highest—almost on a level with the claim and credit of the poet, and before those of the painter or, we suppose he would add, of the musician.

"The art of the actor," he says, "may claim high rank whenever its scope is the presentment of the highest human types. To truly great actors the words they have to speak are but opportunities of creating these types—opportunities in the sense that a beautiful model, a fine landscape, are opportunities to the painter. In these he finds his picture, in those the actor finds his person; but the dramatist does less for the actor than nature for the painter."

Very few, we imagine, will admit this last to be a just parallel. Words ask less from the interpreter than woods and fields. To speak words rightly—the admirable and coercive words of a great poet—to discern their connexions and affinities, and to catch all the shades of emotion and sympathy dependent upon them, is surely a matter requiring less subjective power than to inform the objects of a landscape with the poetical purposes and impressions of the artist. In the one case the artist is the other half—the larger half, most of us think—without the co-operation of which a picture is impossible; but however greatly the actor may sharpen or develop the conception of the poet, no one can say that, if Hamlet or Lady Macbeth had never been acted, English people, with only the words to guide them, would not have had a perfectly clear, though not the clearest, idea of the meaning of the characters and the genius displayed in their creation. A Rachel may, indeed, create an insignificant part, and so in the double work become the true "maker;" but no actor however great can take the "maker's" glory from Shakespeare, or play any other part than that of an interpreter, the humbler the better, of the great master.

As was the case last month, one of the best papers in the *Contemporary* is that which M. Monod devotes to life and thought in France—an article written with a fullness of knowledge that is beyond all praise. France is now past its political crisis, for the present, and therefore has time to read and to produce literary works. Not so Russia, the article on which, by "T. S.," is a pendant to M. Monod's, and by the nature of the case entirely political in character. Mrs. Pfeiffer's poem, "Madonna Dünya," is also Russian in origin (that country is naturally prominent, even in literary Reviews, just now): the legend of the child left motherless, and fed at the breast of the Madonna, is charmingly told. Of the other papers, leaving for another occasion Prof. Max Müller's elaborate exposition of the philosophy of Noïr, we come to the pleasant pages in which Mr. Ralston summarises for us the researches of Dr. Mannhardt of Dantzig into the subject of "Field and Forest Myths." Nowhere can be found a richer store of "the fair humanities of old religion" than in the two volumes of this ex-professor, now a plain city-librarian in the far Baltic city. Not that they were always "fair humanities," for Dr. Mannhardt has much to tell of the Moloch-fires and their still surviving counterparts; of the osier-twig figures, into which human beings were thrust by the Druids, and which were then consumed; of the sacrificial origin of the Guy Fawkes and similar celebrations in all the countries under heaven. For the most part, however, it is with the "series of ideas," gradually growing up in primitive minds about the "fertilising and fruit-

bearing powers of nature" that Dr. Mannhardt's volumes are concerned.

"At first," he thinks, "arose the belief that each tree or plant possesses spiritual as well as physical life, being tenanted either by semi-divine spirits or by the ghosts of the dead. Then came, he supposes, a generalisation of this idea, according to which plants or trees collectively, the grassy meadow and the leafy wood, were credited with peculiar inhabitants. And from this a still higher generalisation led to a belief in a genius of plant-life, or forest-life, or, higher still, a genius of growth or fertility in general."

Mr. Ralston can, in the space allowed him, do no more than indicate the wealth of illustration by which Dr. Mannhardt supports this theory, now, we suppose, generally adopted by most of the students of folk-lore and of primitive man. It tends to prove, as all fresh investigation does, the immense age of many of the beliefs that still subsist, either openly as beliefs or unconsciously under the form of ceremonies; and to prove also the unreality of any of those distinctions, based on language, by which some people still endeavour to separate mankind into races that neither have, nor ever had, any common ground of beliefs or ideas or customs. "France before the Outbreak of the Revolution," in the same Review, is, we suppose, an instalment of M. Taine's new volume, which is to give us the second act in the drama of *Les Origines de la France contemporaine*. The present paper is an admirable instance of the art of cumulative effect, and should be compared for style and treatment with Michelet on the same subject. The universal famine of the winter of 1788-9; the 300 riots that marked the four months preceding the fall of the Bastille; the new and dangerous self-consciousness excited in the masses by the doubling of the Third Estate; the official enquiries into grievances; and the rumoured personal Liberalism of the king, are described with a masterly grasp of principle and detail.

#### BOSTON LETTER.

Boston: January 10, 1878.

The Whittier dinner, of which I spoke in my last letter as having been abandoned, was finally carried out—as you will have seen from our journals—on December 17, by the publishers of the *Atlantic Monthly*, which owes so much to Mr. Whittier's numerous contributions. Although a number of literary men had already expressed themselves *à propos* of Whittier's birthday in the columns of the *Literary World*, there was no lack of eloquence or of fitting verse at the dinner; and the enthusiasm of this double demonstration lends weight to the opinion that America entertains for Whittier a special cordiality of feeling which it reserves for men who participate in affairs as well as in the production of poetry, and who appeal to simple and hearty moods even more than to the taste for purely literary graces.

A poet of quite a different order is Mr. Edgar Fawcett, whose *Fantasy and Passion* Messrs. Roberts Brothers will shortly issue. He represents a branch of the younger school of American poets, who, like Mr. T. B. Aldrich, to whom Mr. Fawcett's volume is dedicated, are very skilful miniature-painters, workers in fine flagree. He has fancy, perception, sometimes strong feeling; he summons words with an easy hand, and often with highly picturesque results, being also master of a rhythm which, though "Swinburnian," is not unoriginal, but wanting in variation; yet these poets among whom Mr. Fawcett stands, thinking too much of *l'art pour l'art*, have not yet gained any very deep hold upon our public. I leave the poets and the public to settle the rights of the situation between them. I dislike to criticise, for in this country of free speech where the functions of creator and critic are not clearly distinguished, we writers are not expected to speak freely of each other; but, although I recognise with pleasure the nice workmanship, the agile fantasy, and occasional passion of this

group of singers, I believe that their attitude is one of too great reaction from the stationary and conservative inclination of the elder poets. They have fallen into the contemplation of small things; they deal too much in phrases and cadences, and should attach themselves more fervently to real life, serving the needs of the common heart, and expressing a less conscious and introspective sort of suffering and of ecstasy.

Another book in preparation by Roberts Brothers is the Rev. E. E. Hale's *What Career?* As the title shows, this belongs to a class of books very much in favour among us—those dealing with questions of success in life; but Mr. Hale's volume, made up of lectures read before a college society, is a protest against, and an antidote for, all quackery on this subject. He makes a plea for broad culture, and for faith in the development of character. In the opening lecture, entitled "The Leaders Lead," will be found some clear illustrations of the actual working in American life of our principle that the people is the sovereign, and the President and other officers of government its servants. Mr. Hale's demonstration of the method by which the people sometimes reserves its first-class minds for other work than that of legislation and the execution of laws, is almost self-evident, but may none the less be useful to those who are studying us from across the water. The very simplicity of our system, in fact, is one source of the continual misconception which we observe in European comment on America.

Prof. H. H. Boyesen, of Cornell University, has in preparation a commentary on *Faust*, with chapters on Goethe, Schiller, and Lessing, for use in colleges, which will appear in the spring from the press of J. R. Osgood and Co. This promises to be of value, also, for independent students of German literature; for Prof. Boyesen, who has made special studies in this direction for some years, will embody in his critico-biographical essays on the great German poets the results of the latest researches into their careers. The commentary itself, not professing entire originality, will contain, nevertheless, many of the writer's own conclusions, combined with whatever previous contributions to Goethe criticism appear to him most sympathetic and correct. Messrs. Osgood and Co. will publish presently, in their reprint of the "English and Foreign Philosophical Library," *Religion in China*, by Joseph Edkins, D.D. In their "Artist Biography" series they are preparing *Rembrandt*, a compilation by Mr. M. F. Sweetzer. *The Bride of the Rhine*, by Col. Geo. E. Waring, jun., one of our most versatile men—an architect, engineer, farmer, traveller, *militaire*, and story-writer—is a very pretty specimen of the lighter kind of books of European travel with which it is always in order to attract cis-Atlantic readers. Its excellent illustrations of the Moselle scenery, and its supplementary chapter on the poet Ausonius, by the Rev. C. T. Brooks (the translator of *Faust* and of Jean-Paul's romances), give it additional interest. The main part of the book was originally published in *Scribner's Monthly*, which, by the way, is going to offer itself to us in February in the form of a "midwinter number" containing articles of unusual interest, and many well-wrought specimens of the wood-cutter's art: among the latter a figure-subject by John La Farge; a portrait of Abraham Lincoln, engraved by T. Cole (a new wood-cutter of much promise), from a pen-drawing by Wyatt Eaton; and some fine cuts of Castelli plates and vases accompanying an article by Signor Castellani. The portrait of Lincoln goes with a chapter of personal reminiscences of the President, by Noah Brooks, who was on terms of intimacy with him throughout the war. These will be concluded in the next number.

The *Galaxy*, another New York magazine, has recently been "merged" in the *Atlantic Monthly*; but the significance of this event is not like that of the transfer of the *North American Review* to



New York, "merging" being an agreeable mode of stopping publication. Henry Holt and Co. (New York) have nearly ready an important work by General Walker, on *Money*, in which the terms "currency" and "measure of value" as applied to market price are dispensed with. Even if the Bland Silver Bill does not pass, there will be a wholesome satisfaction in having at hand for the use of voters and members of Congress a thorough treatise on a matter at present so prominent in national affairs.

GEORGE PARSONS LATHROP.

#### SELECTED BOOKS.

##### General Literature.

- HIPPENAU, C. L'instruction publique en Russie. Paris: Didier. 3 fr. 50 c.  
MOLTKE, Field-Marshal Count von. Letters from Russia. Trans. R. Napier. C. Kegan Paul & Co. 6s.  
SEFT, M. Le drame chrétien au moyen âge. Paris: Didier. 4 fr.  
TAYLOR, Col. Meadows. A Noble Queen: a Romance of Indian History. C. Kegan Paul & Co. 31s. 6d.  
WILSON, Daniel. Reminiscences of Old Edinburgh. Edinburgh: Douglas. 15s.  
WHITSLAW, A. H. The native Literature of Bohemia in the Fourteenth Century. Bell & Sons. 5s.

##### History.

- FAGNIEZ, G. Etudes sur l'industrie et la classe industrielle à Paris, au XIII<sup>e</sup> et au XIV<sup>e</sup> siècle. Paris: Vieweg.  
GODEFROY, F. Le livre d'or français. La mission de Jeanne d'Arc. Paris: Reichei.  
MARSON, D. The Life of Milton. Vols. IV. and V. Macmillan. 32s.

##### Physical Science, &c.

- BAGOT, A. Accidents in Mines: their Causes and Prevention. C. Kegan Paul & Co. 6s.  
STUR, D. Die Culm-Flora der Osträner u. Waldenburger Schichten. Wien: Hölder. 80 M.  
ZOLLNER, F. Wissenschaftliche Abhandlungen. 1. Bd. Leipzig: Staackmann. 13 M. 50 Pf.

##### Philology, &c.

- APOLLONIUS DYSKOLOS, des, vier Bücher Ub. die Syntax. Uebers. u. erläutert v. A. Buttmann. Berlin: Dümmler. 9 M.  
TACSEIG, S. Meleches Schlome, enth. verschiedene talmd. Abhandlgn. u. Traktat-Schekalim. München: Ackermann. 8 M.

#### CORRESPONDENCE.

##### SPELLING REFORM.

9 Red Lion Square, W.C.: January 29, 1878.

I have twice seen an advertisement lately in the *Times* worded thus:—

"GAI IULI CAESARIS DE BELLO GALLICO COMMENTARIUS SEPTIMUS. With two Plans and English Notes by A. G. Peskett, B.A., Fellow of Magdalene College, Cambridge."

Now, without going into the archaeological question of the rival abstract claims of *Gaius* and *Caius*, I may observe that we have direct contemporary evidence as to the orthography adopted by the great Dictator himself, who must be a better judge how to spell his own name than any University Don now living.

I have just taken two coins out of my cabinet, one of Julius, the other of his collateral descendant Caius Caligula. The legend on the one runs C. CAESAR. DICT. PERPETVO; but on the other C. CAESAR DIVI AVG PRON. AVGVSTRIPHIIPP. And therefore, to substitute G for C looks like a piece of blundering pedantry, much as if some wiseacre were to spell the family name of the Earls of Caithness *Santa Chiara* instead of *Sinclair*.

I would say of the Cambridge University Press, ἀπερχέτω τῆς φλνγίας!

RICHARD F. LITTLEDALE.

#### THE SCHLIEMANN COLLECTION AT THE SOUTH KENSINGTON MUSEUM.

Windham Club, St. James's Square, S.W.:  
January 24, 1878.

Among those who are interested in the Schliemann collection at the South Kensington Museum there may be some who are not aware of the close similarity existing between one class of the relics there on view and those exhumed from the works of the "Mound Builders" of Ohio and Kentucky. Not to speak of stone hand-pounders of a trumpet shape, of "skin-dressers," and of hammers which

are precisely the same (even, as it appears to me, in geological details) with those used by the primitive inhabitants of North Central America, but which (in some differentiated form or other) are scattered broadcast over the surface of the world, my attention has been specially called to one set of objects which seem absolutely identical. I refer to the "funnels" of baked clay, several of which of a plain type are contained in one of the cases, and two of which, bearing each a letter or symbol, whichever it may be, are in another. They average about 2½ inches in length; are broad at one end, and taper away towards the other. The impression of the figure on them has been made while the clay was wet. When I was in Cincinnati in 1874 engaged in visiting the works of the Mound Builders, I frequently saw "pipes" which were not only identical with these "funnels" in respect of their shape and composition, but which also had similar symbols impressed upon them. In the specimen which I brought to this country the characters are arranged in a row, while in the specimens at South Kensington they are disposed singly; but their similarity is unmistakable. A recent writer in the *Times* has remarked on the singular anomalies which Dr. Schliemann's most interesting collection presents. Allow me to add yet another to the list.

WILLIAM C. BORLASE.

#### DIRUIT, AEDIFICAT.

Shenstone Vicarage (near Lichfield):  
February 4, 1878.

The Provost and Fellows of King's propose to replace Wilkins' screen by a row of buildings. These are required, no doubt, and the College has of late years made such strides that any criticism coming from an old Kingsman, who went into the Senate House without any passport from the Schools, will be regarded as impertinent. Still, with your permission, I should like to observe:—

1. That the elevation will overshadow and dwarf King's Parade—that is, it will spoil the little bit of the town of Cambridge which at present looks bright and cheerful.

2. That its effect on the chapel, which now stands so free, may possibly not be happy, although it must be confessed that something like the proposed erection was contemplated in the original plans.

3. That it would be a pity to uproot a very costly structure, which, having regard to its modern date and almost complete uselessness, is unique, and confessedly ornamental.

These objections, it is true, are not vital, and they would be trifling, if it could be urged in reply that the Royal College had no other site. But this plea cannot be put in; for there is ample space westward. Indeed, by transferring the proposed buildings to a certain point in that direction, the fourth side of a magnificent quadrangle would be provided, with the help of Clare Hall.

R. W. ESSINGTON.

#### GRIMM'S LAW.

Upsala: January 27, 1878.

In his interesting review of Douse's *Grimm's Law* in the *ACADEMY* of January 12 Prof. Rhys has several times alluded to my theory of the sound-changes known as *Grimm's Law* with qualified approval. I think it due both to him and to any other who may have attached any importance to my theory to state that it has received a severe shock in the important discovery of the Danish scholar Verner, which Prof. Rhys mentions at the end of his review. Verner's law is simply this: that medial Indogermanic *k*, *t*, *p*, becomes *h*, *þ*, *f* in accented, and *g*, *d*, *b* in unaccented, syllables (according to the original Indog. accent). Thus *bhrátar* and *mátar* become *bróþar* and *móðar* respectively. Unaccented *s* becomes *z*, as in the past participle *kozaná* = Old English *cosen* (chosen), while it remains in accented syllables, as in the infinitive *kéusan* = O.E. *céosan*. This change of *s*

proves conclusively that the *d* of *móðar* instead of being the original Teutonic sound is really a later modification of (th) through (dh), which, of course, overthrows my series of Indog. (t), Oldest Low German (d), Later L. G. (dh). It must not, however, be forgotten that my views consisted really of two distinct lines of arguments, one based on evidence, the other purely conjectural. An examination of the direct evidence within the Teutonic languages themselves convinced me of the universal priority of the voiced (dh) and (v), not only at the end, but also at the beginning of words. Then came the question, How to explain the change, say, of Indog. (t) into the Oldest Teutonic (dh), as in Teut. *dhû* from Indog. *tu*? As there was no direct evidence of the intermediate stages, I was forced to have recourse to pure conjecture. Now, however, Verner's discovery has supplied evidence of the intermediate changes; and this evidence is against my theory, although it cannot overturn the evidence on which I based the assumption of (dh) being older than (th) within the historical limits of the Teutonic languages. It will be seen that the acceptance of Verner's results does not diminish the flux and reflux to which Mr. Douse so much objects. The English (th) in *think* must, for instance, have passed through the following stages, beginning with Indog. *t*:—*t* (th ?), th, dh. The *t* of the German *mutter* must have passed through the following:—*t*, th, th, dh, d, t. Note that (th) indicates a true aspirate, as I think it more probable that (th) developed out of (t) indirectly, through aspiration and affrication, than by a direct change, which cannot be paralleled in the Teutonic languages.

HENRY SWEET.

#### BISHOP ELLICOTT'S NEW TESTAMENT COMMENTARY.

King's College, London: January 29, 1878.

I think I have a right to ask for space in the *ACADEMY* for some remarks on the Rev. R. B. Drummond's notice of this work in the number for the 26th inst. The Editor of the Commentary claims for it that

"all real or seeming difficulties have been candidly set forth, and the inferences which may be thought to flow from them discussed and analysed. Nothing has been kept back from the reader. The truth, so far as a knowledge of it has been vouchsafed to the interpreter, has been stated fully and unreservedly; and where difficulty yet remains no attempt has been made to hide it by any of the plausibilities of a mere conventional or traditional exegesis" (Preface, p. ix.).

As my own aim in the work I claim, "within the brief limits of time and space at my command, to think out and express the writer's meaning, . . ." and that "no part of any text has been passed over without an honest attempt to ascertain and give its true meaning" (p. 381).

I am sorry to find, therefore, that Mr. Drummond remarks "its boldness in grappling with some difficulties, and the graceful manner in which it glides past others;" but I do not doubt that he has grounds for his assertion, though he gives none; but when he further speaks of the whole work as "written so entirely in the interest of a foregone conclusion," he imputes an aim the very opposite of that with which the work was undertaken, and passes the limits of fair criticism.

Mr. Drummond has adduced but one instance from the part of the Commentary for which I am responsible of what he calls "forced interpretations or gratuitous conjectures." He says, "The sixth hour in John iv., 6, we are correctly told means twelve o'clock at noon; how comes it then to mean six o'clock in the morning in John xix., 14?" Your readers would hardly suppose from this question that in both the notes referred to, as well as in those on John i., 30, iv., 52, and xi., 9, I express my opinion that St. John uses everywhere the ordinary method of counting, by which "the sixth hour" would be twelve o'clock. I cannot ask you to give me space for the whole of the two notes which are

assumed to be contradictory. The following extracts will suffice:—

John iv., 6: "About the sixth hour—i.e., as elsewhere in St. John, following the ordinary mode of counting, about twelve o'clock (comp. note on chap. i., 39).

John xix., 14: "And about the sixth hour. (Comp. notes on Matt. xxvii., 45; Mark xv., 25; Luke xxiii., 44.) St. John's statement of time (twelve o'clock) seems opposed to that of St. Mark, who states that the crucifixion took place at 'the third hour' (nine o'clock) and no solution of the discrepancy is wholly satisfactory.

"There are, as we may have expected, some variations of MSS., and as early as the time of Eusebius we find a suggestion that 'third' should be here read for 'sixth.' No competent critic would, however, for a moment admit that either in the parallel in St. Mark or in this passage there is even a strong presumption in favour of any reading except that of the Received Text.

"The common supposition that St. John adopted the Roman division of hours and that by 'sixth hour' he meant six o'clock is equally unsatisfactory (comp. notes on chaps. i., 39; iv., 6, 52; xi., 9). Even if it could be proved that this method was in use at the time the fact would not help us, for if we read this text as meaning six o'clock, it is as much too early for the harmony as twelve o'clock is too late.

"It is better, therefore, simply to admit that there is a difficulty arising from our ignorance of the exact order of events or, it may be, of the exact words which the evangelists wrote."

I think my view is expressed with sufficient clearness without contradiction in both notes, and Mr. Drummond is kind enough to assure me that this view as expressed in the earlier note is correct; but he must be perfectly aware that the opposite view is maintained by veterans in the field of New Testament Exegesis in whose presence novices have little claim to be heard. Among these is Prof. Plumptre; and finding my own view opposed to his, and the question being one affecting the Four Gospels rather than the Fourth Gospel, I felt it due to my readers to express in my notes what I myself thought, and to ask Dr. Plumptre to give his view in an excursus accompanied by his name. This he has done (p. 559), and though the argument does not carry conviction to my own mind, the excursus is one which has commended itself to many, and is, as I venture to think, one of the most important parts of the work. It is in any case not open to Mr. Drummond's criticism, for Dr. Plumptre expressly calls attention to my view, and refers to both the notes quoted above. His words are "About the sixth hour—i.e., assuming John to use the Roman reckoning of the hours, 6 A.M. (But see Notes on John iv., 6, and xix., 14.)" (p. 561).

I do not extend these remarks beyond the one reference which your reviewer has made to my own notes. Dr. Plumptre is not in England, but no work of his can need defence at my hands, in the opinion of competent English scholars.

H. W. WATKINS.

20 Dublin Street, Edinburgh: February 4, 1878.

Having carefully read the above strictures on my article I desire to make on them the following remarks:—

1. I could not suppose that my description of the above-named work as one "written in the interest of a foregone conclusion" would please either of its authors; but Mr. Watkins apparently puts a harsher construction on the phrase than I ever intended. If a work especially undertaken for "those who have learned to doubt the full authority of Scripture, but who would rejoice to have those doubts dissipated" (Preface, p. vii.), may not properly be so described, I am at a loss to know to what sort of work the description would apply. The context, however, might have shown that I did not use the phrase in any offensive sense as regards the individual writers.

2. Mr. Watkins says I give no grounds for my remark on the boldness of the work in grappling with some difficulties, and the graceful manner in which it glides past others. I think I do; but

as I cannot ask for space to re-write my article or to substantiate in detail all its allusions, I am content to let the reader be the judge.

3. It is necessary, however, that I should notice at length what Mr. Watkins says of my remarks on the attempted harmonising of St. John and the Synoptics in regard to the day of the crucifixion. Mr. Watkins seems to think that I have accused him of contradicting himself in his interpretation of the "sixth hour" in John iv., 6, and xix., 14, respectively. But this I have not done. My allegation is that Dr. Plumptre's Excursus contradicts Mr. Watkins' notes. This, of course, is no crime, nor have I made it such; but it has the unfortunate effect of involving the reader, who expects to be relieved of all his doubts, in grievous perplexity. No sooner has he learned from the perusal of the Excursus that St. John may be reconciled with the Synoptics by supposing that the Pharisees postponed the Passover till the morning following the legal day, than he is referred back (with praiseworthy candour, certainly) to the notes, which tell him that the sixth hour can only mean twelve at noon. What inference can he draw but that the case, as put by Dr. Plumptre in its most tenable form, breaks down, or that the "sixth hour" may mean either six A.M. or twelve noon as may be most convenient? This is what I have given as an example of the gratuitous conjectures and forced interpretations from which I ventured to hint the book was not wholly free.

With this explanation, however, I am quite willing to admit that my statement might have been more carefully worded. I ought, of course, to have made it clear that the alleged contradiction was not one ascribed by either of the authors to the Evangelist, but one that exists between the authors themselves. So far I have to express regret; but I do not see that any substantial injustice was done.

4. Mr. Watkins' reminder that Dr. Plumptre's view of the meaning of the "sixth hour" in St. John is maintained by veterans in the field of New Testament exegesis does not alarm me. It is, indeed, perfectly irrelevant. The "novice" may venture to ask whether it would ever have suggested itself except for harmonistic purposes.

I suppose it is not very unusual for authors to dissent from the judgments of their critics. I am sorry the praises I felt it my duty to bestow on Bishop Ellicott's Commentary could not be more unqualified; but I have much pleasure in repeating here the opinion already expressed in my article—that the work is, on the whole (always, I have no doubt, in intention), an extremely fair one.

ROBERT B. DRUMMOND.

#### ON TWO DRAWINGS OF DÜRER AT THE GROSVENOR GALLERY.

London: February 5, 1878.

Permit me to supplement the "Note" in your last week's issue concerning the two drawings of Albrecht Dürer in the Grosvenor Gallery, one belonging to Lord Warwick and the other to Mr. W. Mitchell, on which M. Ephrussi has recently written in the *Chronique des Arts*. With reference to the former (No. 860), it did not require the publication of M. Ephrussi's opinion to establish its attribution to the hand of Albrecht Dürer; neither is that attribution, as your Note would seem to imply, an open question, but a certainty. The reason why the drawing has been ascribed to Lukas van Leyden is twofold: first, that it is a portrait of that artist, and the same portrait that the artist himself has engraved, in his well-known etching of 1525; and next, that some former owner of the drawing, having perceived this fact, has erased the genuine monogram of Albrecht Dürer in the lower left-hand corner of the drawing, and in its place substituted a false signature of Lukas van Leyden, copied exactly from that which appears on the etching in question, with the

L placed between the second and third figures of the date 1525.

The drawing, its signature thus altered, was exhibited in the Burlington Fine Arts Club for several months last year, under the name of Lukas van Leyden. All competent students perceived at once its unlikeness to the style of that master in his drawings, and its perfect correspondence in all points, both technical and general, with a whole class of portrait-drawings of Dürer, including especially those done at Antwerp in the years 1520 and 1521. And as soon as it was exhibited in the better light of the Grosvenor Gallery, it was easy to detect, under the forged signature of Lukas van Leyden, the remains of the erased monogram of Albrecht Dürer, and not only the monogram but the date 1521, proving positively that this is the authentic portrait of the younger Duten master drawn by the elder German on the occasion of their meeting in the Low Countries. The fact that Lukas had this very drawing before him and used it for etching his own likeness of himself four years later gives it a double interest. M. Ephrussi's note in the *Chronique des Arts* shows clearly that he had the merit of first perceiving the genuine erased signature, when the drawing was not yet at the Grosvenor Gallery, but at the Burlington Club. That merit I have not the least desire to impugn; but only to point out that the same knowledge has been the common property of all students who have seen the drawing in the Grosvenor Gallery since the early days of the exhibition; and to indicate, a little more fully than M. Ephrussi has yet done, the nature of the tampering to which the signature has been subject, and the relation of this drawing to the etched portrait. I may add that it is my hope, and has been ever since the drawing was on view at the Fine Arts Club, to publish a reproduction of this invaluable memorial of the personal contest of two famous men, in a forthcoming book on *Albert Dürer; his Teachers, his Rivals, and his Followers*, of which some preliminary chapters have appeared in the *Portfolio* for 1877.

To turn to the portrait of Lord Morley exhibited by Mr. W. Mitchell, that generous and accomplished amateur will desire with me that the historical information supplied by him to M. Ephrussi concerning its subject and his mission to Nuremberg should be ascribed not only to himself (towards whom M. Ephrussi's acknowledgments are most full and courteous), but to its original author, Mr. Henry Bradshaw, whose ungrudging spirit lays upon students all the greater obligation to put on record every debt, whether small or great, which they owe to the stores of his vast and luminous erudition.

SIDNEY COLVIN.

#### APPOINTMENTS FOR NEXT WEEK.

- MONDAY, February 11.—5 P.M. London Institution: "History of the Torpedo," by Lieut. F. I. Palmer.  
8 P.M. Society of Arts: "Explosions in Coal-Mines," III., by T. Will.  
8.30 P.M. Geographical.  
TUESDAY, February 12.—3 P.M. Royal Institution: "Protoplasmic Theory of Life," by Prof. Garrod.  
8 P.M. Anthropological Institute: "On the Colouring Matter found in human Hair," by H. C. Sorby; "On bird-shaped Mounds in Putnam County, Georgia, U.S.A.," by C. C. Jones.  
8 P.M. Civil Engineers: "On the Evaporative Power of Locomotive Boilers," by J. A. Longridge.  
8 P.M. Photographic: Anniversary.  
WEDNESDAY, February 13.—8 P.M. Society of Arts: "The System of Cremation in Use upon the Continent," by W. Kasse.  
THURSDAY, February 14.—3 P.M. Royal Institution: "Chemistry of the Organic World," by Prof. Dowar.  
7 P.M. London Institution: "Spirit of Italian, French and German Music," by E. Pauer.  
8 P.M. Society of Arts: "Recent Improvements in the Metallurgy of Nickel," by A. H. Allen.  
8 P.M. Mathematical: "On a general Method of solving partial differential Equations," by Prof. Lloyd Tanner; "On a Property of the four-piece Linkage, and on a curious Locus in Linkages," by A. B. Kempe.  
8 P.M. Historical: "Historical Development of Idealism and Realism," III., by Dr. Zeffi; "Canada Past, a Key to Canada Future," by S. Robjohns.  
8.30 P.M. Royal. Antiquaries.



FRIDAY, February 15.—1 P.M. Geological: Anniversary.  
 8 P.M. Philological: "On Malagasy, the Language of Madagascar," by the Rev. W. E. Cousins; "Some English Derivations," by H. Nicol.  
 9 P.M. Royal Institution: "Zoological Distribution, and some of its Difficulties," by Dr. P. L. Sclater.  
 SATURDAY, February 16.—3 P.M. Physical: "On Grove's Gas Battery," by H. F. Morley; "On the Drawing of Lissajous' Figures for the Stereoscope by his Pendulum Apparatus," by S. C. Tisley and M. Stroh.  
 3 P.M. Royal Institution: "Carthage and the Carthaginians," by R. Bosworth Smith.

## SCIENCE.

*Physiological Aesthetics.* By Grant Allen, B.A. (London: C. Kegan Paul & Co., 1877.)

THIS volume, though not by any means without originality, is in the main lines of its argument an attempt to develop and give more precision to a view expressed by Mr. Herbert Spencer in various parts of his works, particularly in the last chapter of his *Psychology*. Mr. Grant Allen seeks "to elucidate physiologically the nature of our aesthetic feelings" as species of pleasure. He has therefore to answer two questions: first, What from the point of view of physiology is pleasure? and, secondly, What is the *differentia* of those pleasures which are called aesthetic?

Sir W. Hamilton, paraphrasing Aristotle, had said that "pleasure is a reflex of the spontaneous and unimpeded exertion of a power, of whose energy we are conscious." And this definition, which appeared to Mr. Mill almost tautological, gets a real meaning, according to Mr. Spencer, when we consider the physiological conditions of feeling. For there is undoubtedly an objective *μείωσις* in the exercise of every power at which it is most "unimpeded," because the activity does not injure, but rather improves its organ; and this mean state is indicated by the pleasurable feeling. Pain, therefore, where it is not produced directly by the disintegration of an organ, is the result of its over-exertion or under-nutrition; while the greatest pleasure is the result of "the maximum of stimulation with the minimum of fatigue," and is therefore the subjective indication that the activity in question is a healthy one. This may seem inconsistent with such facts as, *e.g.*, that we not seldom find pleasure in the taste of substances which are injurious to health. The answer, however, is that these substances, so long as they are pleasant, are producing a healthful stimulation, and that "the nervous system is not prophetic" of their future hurtful effect. Yet within due limits the nervous system *is* prophetic. In the long development of animal life, a certain *consensus* has been established between the different powers and organs, so that, *e.g.*, what is sweet to the taste is generally good for food. But this *consensus* is never perfect, and, therefore, the animal may be deceived by its tastes, especially in regard to substances not often found in its environment.

Any "normal manifestation of function in a fully supplied nervous structure will have its subjective concomitant in a slight feeling of pleasure," and that whether the exertion contributes to the maintenance of life or not. Hence every animal which has a surplus of potential energy beyond what is required for the immediate needs of its life has an inclination to *play*—*i.e.*, to exert its powers without reference to any end to be attained

by the exertion. Now, Mr. Grant Allen maintains that when this play consists in the exercise of powers "not directly connected with life-serving functions," it is *aesthetic* play. Hence the "disinterested" character of the aesthetic feelings, which have nothing to do with the cravings of the individual or generic life, and in which, therefore, the enjoyment of one is no hindrance, but rather a help, to the enjoyment of another (p. 41).

Mr. Grant Allen then proceeds to apply his theory to the aesthetic pleasures of sense. There is most novelty and interest in his explanation of the working of the two higher or specially "aesthetic senses" of sight and hearing. The ear contains a very large number of nerve-terminations, each of which vibrates in unison with a particular set of aerial waves; and the pleasure of musical sound lies in this, that by it many of these nerves are stimulated at intervals sufficient for their complete recovery, while no nerve is exhausted by continued vibrations, or jarred by their too rapid recurrence. For the physical analysis of the waves of sound has shown that "all orders of undulations produce with one another interferences (and consequently the dissonances due to minute beats), unless they stand to one another in the numerical relations of frequency which correspond to the consonant intervals of music." And—

"The rapid alternation of irritation and repair set up by air-waves whose mutual interference produces rapidly-recurring beats is highly destructive of nervous tissue. At the very moment when the sensibility of the nerve is renewed after the last preceding shock, a second and third shock come to waste its newly-recovered strength."

On the other hand, where the undulations "stand to one another in the numerical relations that underlie the consonant intervals," each nerve has sufficient time to repair itself, ere it is called upon for a new effort, and thus we have "the maximum of stimulation and the minimum of fatigue." The same mode of explanation is applied to the harmonies and discords of colour, on the basis of Young's theory that there are special nerves for red, green, and violet, and that all other perceptions of colour are the result of combination. "All colour-harmony consists in such an arrangement of tints as will give the various portions of the retina stimulation in the least fatiguing order; and all colour-discord is the opposite." "The famous colour-harmony of the Italian painters is that which rouses action successively in all three classes of fibres, so that the eye can range freely over the whole field of combination without exhaustion." And, generally, harmonious effects in the combination of colour are produced by taking those that are complementary—*i.e.*, those which call into play the most different fibres.

*Form* is more difficult to bring within the limits of the theory, and in dealing with it Mr. Grant Allen confesses that "so involved and interdependent are the various elements of the aesthetic feelings that we cannot examine the intellectual till we have catalogued the sensuous, and yet cannot explain the sensuous without the aid of the intellectual." But still he maintains that "beauty of form is chiefly concerned with the muscu-

lar sweep of the eye in cognising adjacent parts," and that curves are preferred to straight lines because they are more easily followed. Yet "hardly any line can be said to possess beauty of itself apart from intellectual considerations of symmetry and proportion." Now, symmetry and proportion are pleasing because they "assist our efforts at co-ordination," and "everything that suggests the idea of knowledge and comprehensibility is pleasing." On the other hand, "in nature symmetry holds a subordinate place," and therefore it is "out of place in those arts that aim at the imitation of nature."

Space will not permit us to follow Mr. Grant Allen in his treatment of ideal beauty. Indeed, although he makes many interesting observations in the course of his survey of the higher motives of art, what he has to say in connexion with his main argument may be summed up in two points. The first is that "the emotional pleasure of various special sentiments," such as love, paternal affection, patriotism, &c., when it is "the product of exercise unconnected in thought with our personality and wholly cut off from actuality," becomes aesthetic pleasure. And the second is that the purely intellectual pleasures of well-constructed plot and of skilful and exact imitation contribute greatly to heighten aesthetic effect. At the same time Mr. Grant Allen maintains that such elements, though intertwined by complex and subtle associations with the higher powers of art, are not the primary sources of aesthetic sentiment.

"I feel assured," he says, "that every aesthetic feeling, though it may incidentally contain intellectual and complex emotional factors, has necessarily for its ultimate and principal component, pleasures of sense, ideal or actual, either as tastes, smells, touches, sounds, forms, or colours."

The office of the intellect, therefore, is "essentially an intervention."

"It combines sensuously beautiful factors, so as to yield a synthetic whole more beautiful than its separate parts. But without the originally aesthetic components, its exercise cannot yield an aesthetic result" (p. 193).

The assertion we have just quoted is that on which we should be most disposed to join issue with Mr. Grant Allen. No one, indeed, so far as we know, has maintained that aesthetic pleasure is ever purely intellectual in its origin; but the question is whether it is ever purely sensuous. It is one thing to say that art does not love abstractions; it is another to analyse the feelings which it awakens into pure sensations. Plato, and all who have followed him, have always maintained that the sense of the beautiful is to be explained as our first apprehension of an intelligent order underlying the perceptions of sense. Thus, *e.g.*, Goethe said that beauty was half-concealed law—*i.e.*, law presenting itself under the veil of sensuous form, and with all the apparent arbitrariness and unconnectedness of that form, so that we are conscious of it, yet not able to say wherein it consists. There may, indeed, be some justice in Mr. Grant Allen's censure of those who have sought to explain the most complex phenomena—*e.g.* the beauty of the human figure—before they had examined the

simplest cases of the harmony of form and colour; but in such a subject there is, perhaps, greater danger in trying to find in the elements what does not exist except in their living union, as if the secret of life could be reached by the dissecting knife. Now, it seems to us that Mr. Grant Allen has either omitted the very problem he undertook to solve—that of the *differentia* of aesthetic pleasure—or else he has been inconsistent with himself.

For, taking for granted that pleasure is physiologically what Mr. Grant Allen makes it, the question still remains whether we can treat the aesthetic feelings as varieties of the purely sensuous feeling of pleasure; or in other words, whether that peculiar combination of nervous vibrations, the possibility of which is provided for in the structure of the organs of sense, especially the ear and the eye, is sufficient to account for the difference between aesthetic and sensuous pleasure. Now, from this point of view it is noticeable, first, that, according to Mr. Grant Allen, it is the "disinterested" character of those pleasures (and this must mean our *consciousness* of their disinterested character, for the *fact* would be nothing to the purpose) that constitutes them *aesthetic*. And this is just the quality of aesthetic pleasures upon which Kant logically bases an opposite view of their origin. In the second place, as Mr. Grant Allen's own account shows, aesthetic pleasure always involves a complex relation of many sensational elements—a unity in which many differences are subordinated. And such subordination, as he himself remarks, is exactly the condition under which the co-ordinating powers of intelligence find least resistance. Shall we not then say that the harmony of perception to the needs of intelligence is present to our consciousness as beauty; or that, as Kant puts it in the *Critique of Judgment*, the intelligence appreciates the conditions of its own harmonious exercise? Are we not sensible in beauty of the concord of phenomena with law even when we are unable to detect the precise law that brings back their multiplicity to unity? Is not the sense of beauty just the "greeting of the spirit" to the object which, so to speak, meets it half-way? If this be the true theory, we can easily explain many of the facts with which Mr. Grant Allen seems to have most difficulty—as, for instance, the origin of our love for particular forms. Why do we seek for symmetry, yet dislike the absolutely symmetrical? Why do we prefer curves to straight lines, and yet reject as ugly any lawless complexity of form? Mr. Grant Allen's reasons seem inadequate, and also partly inconsistent with his general view of the relation of the intelligence to beauty. But on Kant's theory, regularity lies out of the sphere of the beautiful, because in it the veil of sense is rent, and the intelligence at once finds itself in the object; while utter irregularity equally lies out of the sphere of the beautiful, because it is a chaos in which the intelligence cannot find its way at all, so that it is thrown back upon itself with something like what Mr. Grant Allen well names the "difficulty of co-ordinating the impracticable." Mr. Pater has lately told us that Art always "aims at

the condition of music," in which the form is completely absorbed in the matter—the ideal law in the material expression—in which, in short, the movement of intelligence is one with the movement of sense. But if so, it is as erroneous to seek the beautiful in pure sense as in abstract intelligence. The open secret of art lies just in this, that it seems to tell us everything—to raise us for a moment to the level of completed intelligence—yet tells it only in the "unknown tongues" of sense, in unspeakable words, which it is not possible to utter again in the ordinary language of the understanding—not possible, at least, except as the late result of the laborious processes of science.

We regret that it is impossible to go further into the detailed criticism of Mr. Grant Allen's book, which, if not satisfactory in its main argument, is both suggestive and well written. EDWARD CAIRD.

#### SCIENCE NOTES.

##### PHYSIOLOGY.

*On the Retinal Pigment of Birds.*—The coloured spheroids discovered by Hannover in the retina of birds are of three different kinds—yellowish-green, orange, and ruby-red. These tints are due to the presence of three distinct pigments held in solution by the fatty matter of which the spheroids consist. Kühne has lately succeeded in isolating them by the following process (*Centralblatt für die med. Wiss.*, January 5, 1878). One hundred retinas of the common fowl, plunged into alcohol at the moment of their removal from the body, were extracted with ether. The reddish fat obtained on evaporation was dissolved in hot alcohol and saponified with soda. This product was then treated successively with petroleum-ether, ethylic ether, and turpentine; to the first of these menstrua it yielded only a greenish-yellow pigment, to the second an orange, to the third a deep rose-red. The first two are soluble in carbon disulphide, to which they impart their peculiar hues; the third is insoluble in it. These three pigments may easily be distinguished from one another by their spectroscopic characters, their chemical reactions, and their degree of solubility.

*On the Vaso-motor Innervation of the Voluntary Muscles.*—Investigations on this subject have been conducted under Ludwig's guidance by Sadler, Hafiz, and Gaskell. The chief difficulty in the way of interpreting their results is due to their having chosen the spinal cord or the motor nerve-trunks for stimulation. When these are stimulated in non-curarised animals the variations in the flow of blood through the muscular tissue must be influenced, not merely by changes in the calibre of the arterioles, but by mechanical compression of the intramuscular capillaries. In animals under the influence of curare, Sadler and Gaskell failed to detect any alteration in the flow of blood through muscles whose motor nerves were stimulated. It is not easy to account for this, inasmuch as curare administered in sufficient amount to completely paralyse the voluntary muscles does not appreciably weaken the vaso-motor nerves in other parts of the body. An attempt to throw fresh light on these intricate questions has lately been made by Heidenhain, with the assistance of Grützner and others (*Müller's Archiv*, xvi., 1). In the first series of experiments the temperature of the gastrocnemius, estimated by means of a thermo-electric apparatus, was taken as a measure of the varying flow of blood through its tissue. Moreover, the vaso-motor fibres supplied to the gastrocnemius from the sciatic having been traced back into the abdominal cord of the sympathetic, a way was opened out of the difficulty mentioned above; for

stimulation of the sympathetic, while modifying the calibre of the intramuscular arterioles, leaves the muscle itself at rest. It was found by this method that, while section of the sympathetic, just above the bifurcation of the aorta, raises the temperature of the gastrocnemius, stimulation of the vaso-motor fibres, whether in the sympathetic trunk or after their junction with the sciatic, always lowers it. Both constrictor and dilator fibres are conveyed in the sciatic to the arterioles of the muscle, and the latter may be thrown into action by stimulating the central end of any afferent nerve. In short, the behaviour of the vaso-motor nerves supplied to voluntary muscle was found to resemble that of the corresponding nerves supplied to the integument in kind, while differing from it in degree. The temperature of the skin was observed to vary within wider limits than that of the muscle; but the purely accidental nature of this distinction was satisfactorily proved. A second series of experiments was undertaken, chiefly in order to demonstrate what in the first series had been taken for granted—viz., that the variations of temperature were really and solely due to corresponding variations in the flow of blood through the capillaries of the muscle, and not to fluctuations in the rate of local metabolism determined by the "nerfs calorifiques et frigorifiques," whose existence is postulated by Claude Bernard. In this series, the varying pressure in the efferent vein of the muscle was recorded instead of its temperature. The results fully corroborated those previously obtained, and justified the wholly vaso-motor origin of the temperature-variations. A third section of Heidenhain's memoir is devoted to the consideration of certain points brought out in the course of the enquiry, concerning whose true meaning it was found impossible to arrive at a final judgment. These points are put on record as finger-posts for future research. In an appendix the author refers to Gaskell's latest researches on the vaso-motor innervation of the mylo-hyoid muscle of the frog. Gaskell's results are not in agreement with those enumerated above. Heidenhain does not question their accuracy, but insists that they cannot be made to invalidate his own. We cannot, he says, legitimately reason from the vaso-motor phenomena of a cold-blooded to those of a warm-blooded vertebrate; for the former is not endowed with the elaborate heat-regulating mechanism of the latter.

*On the Development of Red Corpuscles in the Blood of the Higher Vertebrates.*—The blood of man and the higher animals always contains a certain number of minute discoid elements, varying in size from 1.5 to 3 micromillimètres, extremely prone to undergo change when withdrawn from the vessels, devoid of colour, and presenting for the most part a decided biconcave form. These elements Hayem proposes to call *haematoblasts* (*Comptes Rendus*, December 31, 1877). They are always more numerous than leucocytes in normal blood. After passing through an intermediate stage (for the study of which the blood of anæmic subjects affords very favourable opportunities), during which they increase in size and become coloured, they grow into perfect red corpuscles. Sometimes, indeed, they present all the characteristic features of the latter before attaining their full size, thus constituting the "dwarf corpuscles" previously described by the author.

*Our Judgment of Space.*—Some years ago E. Cyon drew attention to the very close relations subsisting between the semi-circular canals and the nerve-centres which preside over the movements of the eyeballs. He now furnishes what he takes to be the true interpretation of those relations (*Comptes Rendus*, December 31, 1877). The sensations resulting from stimulation of the nerve-ends in the ampullae lie at the root of our notions concerning the three dimensions of space. By means of those sensations there is gradually formed in our brain a representation of ideal space to which all the evidence furnished by other senses concerning the disposition of surrounding



objects and their relation to ourselves is unconsciously referred. The semi-circular canals may thus be viewed as the peripheral organ of our perception of space; and the *portio mollis* must be held to include special fibres—independent of those subservient to hearing—for the transmission of "space-impressions" to the brain. Wherever the central apparatus for the reception of these impressions may be situated, there can be no doubt that it presides over the innervation—both in kind and degree—of the muscles of the eye-ball primarily; of the head and the remainder of the body secondarily. The peculiar motor disturbances which follow injury to the semi-circular canals are immediately due to: (a) visual vertigo, produced by want of agreement between ocular perceptions of space and the ideal field to which they are referred; (b) false notions concerning our own position in space which must necessarily result from (a); (c) quantitative disorders in the innervation of the voluntary muscles.

**Facts about the Formation of Phenol and Indican in the System.**—In the urine of dogs fed exclusively on flesh-meat, Baumann found phenol, though not as a constant ingredient (*Zeitschr. für physiol. Chemie*, i., 60). This phenol must have come from albumin. To determine the conditions of the process, an attempt was made to find it among the products of pancreatic digestion (putrefaction). Prolonged digestion of fresh fibrin with pancreatic tissue invariably yielded phenol, though in small amount. The possibility of its being formed from tyrosin, as a secondary product, was suggested by its appearance at a late stage in the process. This, however, was disproved. On the other hand, the action of pancreatic tissue on paroxybenzoic acid was found to generate phenol. Attempts to procure the latter by the putrefaction of vegetable food were unsuccessful. Although the composition of indican is still doubtful, we know that it is certainly not a glucoside, as originally supposed by Schunck. When indol is injected into the circulation, it appears in the urine (according to Jaffe) as indican; the proportion of conjugated sulpho-acids is simultaneously increased. The indol employed in such experiments is obtained by pancreatic digestion, and might possibly contain phenol as an impurity; Baumann accordingly repeated the experiments and found abundance of indican and conjugated sulpho-acids in the urine, but no phenol. He concludes, therefore, that indican is itself a conjugated sulpho-acid.

#### CHEMISTRY AND MINERALOGY.

##### *Liquefaction and Solidification of Hydrogen.*—

An account is given in the *Journal de Genève* of the experiments performed by M. Pictet on the 10th of last month, in which he successfully demonstrated the liquefaction and solidification of hydrogen. The gas was prepared in an absolutely pure state by Berthelot's method of acting upon potassium formiate with potassium hydrate. When heat was applied the gauge rose steadily, and thirty-seven minutes after the commencement of the operation indicated a pressure of 650 atmospheres, at which point it remained constant for a few moments. The tap was then opened, when a steel-blue jet escaped from the orifice with a hissing sound, such as is heard when red-hot iron is plunged into water. The jet was found to become suddenly intermittent, and the observer saw a hail of solid particles projected violently to the ground, on which their fall produced a crackling noise. The tap was then closed, and the pressure which was then at 370 atmospheres fell to 320, and remained thus for some minutes, after which it again rose to 325. At this moment the tap was again opened, when it allowed a jet to escape intermittently, which appears to point to a crystallisation having taken place inside the tube. This is supported by the fact that hydrogen will escape in the liquid state if at this stage

of the operation the pumping be stopped and the temperature be allowed to rise.

**Platinum proto-sesquioxide.**—Jørgensen has discovered this new oxide and described its characters (*Jour. prakt. Chem.*, 1877, xvi., 342). When anhydrous sodium platino-chloride is heated with dry sodium carbonate in a platinum crucible over a Bunsen flame at the temperature of incipient fusion this new oxide is formed. It is a bluish-black powder which is unacted upon by hydrochloric acid, nitric acid, or aqua regia, even when boiled with any of these reagents. When strongly heated it slowly loses its oxygen, the compound being completely broken up only at the temperature at which silver melts. Hydrogen reduces it at ordinary temperatures, light and heat being at once developed and water being formed; the reaction is the same if coal gas be employed. When gently heated with formic acid carbonic acid is evolved, and the oxide is converted into platinum black.

**Combination of Anhydrous Acids with Anhydrous Bases.**—It is an open question whether the anhydrous acids, or anhydrides as they are termed, fail to possess the functions of acids—whether, in fact, they are to be classed among the acids proper. To decide this problem J. Béchamp (*Compt. rend.*, lxxxv., 799) has examined the action of acids and bases of every kind when they are brought together:—1. *Action of Anhydrous Mineral Acids on Anhydrous Mineral Bases.*—Bussy has shown that barium sulphate is formed when sulphuric anhydride is brought in contact with barium oxide. Calcium borate is formed under similar conditions, the combination being attended with the evolution of light and heat. 2. *Action of Organic Acids on Anhydrous Mineral Bases.*—The author finds that anhydrous acetic acid, butyric acid and caproic acid combine with lime, baryta, lead oxide and mercury oxide. Lime was heated with acetic acid for four hours in a bath having a temperature of 133°. The temperature rose to 141° and remained so during twenty minutes. The product when treated with water had the anticipated composition and characters. When baryta was used in place of lime the reaction occurred at 100°. In the same way butyric anhydride and caproic anhydride were found to combine with lime at 120°. Lead oxide and mercury oxide were also found to combine with acetic acid directly. 3. *Action of Anhydrous Mineral Acids on Anhydrous Organic Bases.*—In this case the author points out that Dumas and Peligot have shown that methyl sulphate is produced when sulphuric anhydride is brought in contact with methyl oxide. Wetherill has also established the fact that combination takes place when ethyl oxide is placed in contact with sulphuric anhydride. 4. *Action of Anhydrous Organic Acids on Organic Bases.*—Reactions of this kind are the most difficult to establish, and require a long application of heat. Wurtz studied the action of ethylene oxide on acetic anhydride, and noticed that combination occurred. The author finds that when butyric and acetic anhydride act upon the same oxide combination takes place, and the compounds have the properties of those formed under normal conditions.

**The Action of Light on Oxalic Acid.**—It has been observed by A. Downes and T. P. Blunt that oxalic acid in a solution of deci-normal strength is entirely destroyed when freely exposed to sunlight for some time. The destruction of the oxalic acid in the insulated tube was so complete at the end of two months, when the solution was examined, that it had no action on litmus paper, and gave no precipitate with calcium chloride; the reaction with potassium permanganate, moreover, was so slight as to be scarcely appreciable. This observation is one of great scientific interest and of vital importance to analysts who use standard solutions of this acid (*Chemical News*, xxxvi., 279).

**Destruction of Leather by Gas.**—An interesting note on this subject, by G. E. Davis, appeared in the *Chemical News*, xxxvi., 227. He examined the leather of some books which had been in daily use in a leading office in Manchester from 1855 to 1858; after that time till August, 1877, they remained uncovered on a shelf near the ceiling of the same room. The books were bound in rough calf, and had red basil lettering-pieces. When the books were roughly handled at the time the author saw them the leather of the backs came off as a mixture of dust and small pieces which were very acid to test-paper. The leather of the back contained 2.847 per cent. combined sulphuric acid, and 1.020 per cent. of free sulphuric acid; the red basil lettering-piece contained 0.99 per cent. combined, and 0.87 per cent. free, acid; and the piece of leather covered by the lettering-piece contained 0.39 per cent. combined, and 0.76 per cent. free, sulphuric acid. The leather of another book was found to contain still larger quantities of acid, that in combination amounting to 3.46 per cent., the free acid being 2.18 per cent. The lettering-piece in this instance contained 0.87 per cent. combined acid, 1.04 per cent. free acid, and 1.28 per cent. of ammonia. A piece of leather from the side of this second book gave the following numbers: ammonia, 0.46 per cent.; sulphuric acid, in form of sulphate, 1.85 per cent.; and uncombined sulphuric acid, 0.64 per cent.

**Coloradoite.**—Closely following on Krenner's announcement of the occurrence of bunsenine (gold telluride) at Nagyág comes the discovery by Genth of a new telluride, to which he has given the above name (*Amer. Jour. Sc.*, 1877, xiv., 423). It has been met with in the Keystone and Mountain Lion mines of Colorado. The new species is not crystallised, and has an iron-black and metallic lustre; its composition has been found to be:—

Mercury . . . . .	60.98
Tellurium . . . . .	39.02
	100.00

which numbers correspond with the formula  $Hg_2Te$ . In the same mine, the Keystone mine, where this mercury telluride occurs, two other new minerals have been discovered. One, which has been named *magnolite*, is found in bundles or tufts of white silky needles; they appear to have the composition indicated by the formula  $Hg_2TeO_4$ . The second, *ferrotellurite*, forms delicate tufts of minute prismatic crystals of a straw- and lemon-yellow colour, and probably have the composition represented by the formula  $FeTeO_4$ .

**The Disintegration of Tin.**—The observation has been placed on record that organ-pipes after long use become brittle and fall to pieces. Oudemans, again, pointed out a few years since that plates of pure tin, which contained at the most 0.3 per cent. of lead and iron, broke up, during their transport from Rotterdam to Moscow in very cold weather, into small pieces having the appearance of molybdenite. A similar phenomenon has recently been observed in a technical laboratory at Spandau. A large quantity of tin plate (295 kilog.) exfoliated and broke up into small fragments. It was stored in a dry place, the metal was unusually pure, containing traces only of foreign metals and no sulphur, phosphorus or tin oxide. The disintegration appears to be favoured by subjecting the metal to slight and frequent concussion and great and repeated changes of temperature (*Ann. Phys. Chem.* ii., 304).

**Bischofite.**—This name has been given by E. Pfeiffer to a new mineral species from the salt deposits at Stassfurt. The analysis by König shows it to contain magnesium, 11.86 per cent.; chlorine, 35.04 per cent.; and water, 53.10 per cent.; these numbers indicate the formula  $MgCl_2 + 6H_2O$  as that of the mineral.

**Thunder and Milk.**—Dr. Malvern W. Iles, of Baltimore, describes an experiment which he

made "in order to see if milk really did sour during heavy rain and thunderstorms" (*Chemical News*, xxxvi., 237). He filled a eudiometer with skimmed morning's milk, and then introduced 100 cc. of pure oxygen. The sparks from a Ruhmkorff coil were then made to pass through the gas for ten minutes; the milk curdled very perceptibly and showed a decided acid reaction, and after standing for twenty minutes it had reached the consistency of ordinary sour milk or "bonny-clabber."

A SENSATIONAL story has recently been printed in the German daily papers, according to which some wax candles, fixed in a chandelier, which had been properly extinguished at the close of an entertainment given at a fashionable house in Berlin (the name of the street is given), contrived to re-ignite themselves in the middle of the night without human intervention. The candles were, it appears, of a green colour, and are said to have derived that hue from an admixture of verdigris in a finely divided state. To account for the alleged phenomenon it has been suggested that a fine coating of cupric or possibly of cuprous oxide had covered the wick, which by contact with carbonaceous matter absorbed oxygen, evolved heat, and so relighted the candles.

#### PHILOLOGY.

THE *Journal of the Royal Asiatic Society* has certainly improved considerably since the change in the management. Mr. Vaux appears to be able to command a fair number of really valuable papers, and, instead of finding a difficulty in making up a volume, would seem by all accounts to experience some trouble in making room for the many articles that are offered to the society. The new part (vol. x., part i.) is full of interest. The first paper is one of very exceptional importance, "On the Non-Aryan Languages of India," by Mr. E. L. Brandreth. No advance has been made in this obscure study since Max Müller's Letter to Bunsen on the Turanian languages. Materials, however, in the form of dialectal grammars and vocabularies, &c., have been transmitted from India. With these Mr. Brandreth has long been endeavouring to arrive at more definite information concerning the structure of the non-Aryan languages of India, with the view of placing his results at the service of the Comparative Philologist. The present article is his first instalment, and we may hope that, though it covers the whole range of his subject, it will still be followed by further and more detailed disquisitions on the individual groups of the whole class of languages he has chosen for study. Mr. Brandreth's paper enumerates the structural peculiarities of the many languages and dialects of the Dravidian, Kolarian, Tibeto-Burman, Khasi, Tai, and Mon-Anam families. It is sought to establish more clearly the inter-relations of the various members of the different groups. For instance, in the tabular scheme which ends his paper, Mr. Brandreth distinguishes about twenty groups of related languages and dialects in the Tibeto-Burman family—an important advance upon Max Müller's classification. The geographical position of these and the other languages of India is well shown in the Language-Map of India prefixed to the paper. Of course fuller information may considerably modify both Mr. Brandreth's philological results and his geographical boundaries. But his paper is a distinct step forwards, and future progress in this difficult subject will owe much to his serious and scholarlike work—of which it is to be hoped the present essay is but the beginning. Mr. E. T. Rogers has a paper on "Glass Weights and Measures," in which he puts it beyond a doubt that these curious pieces of glass stamped with Arabic inscriptions were standards for testing the accuracy of weight of the various coins and weights in use in the Muslim empire. He omits, however, the literary proof of his position, which he might

have seen in a letter communicated in our columns by Prof. de Goeje. Mr. Boulger contributes a good argument on behalf of the route to China via Tibet, lately granted by the Chinese Convention at Che-foo. The subject is one of great consequence for the future of our relations with China. The late Commissioner of Kumaon, Mr. J. H. Batten, writes on tea-cultivation in Kumaon, recording many important statistics, and the Island of Bali receives its usual allowance of space. There is also a metaphysical dialogue on the Vedantic conception of Brahma, by Pramada Dasa Mittra of Benares. The Part ends with the Annual Report for 1876-7, containing much matter of interest, in the form of biographies, reports of sections of study, Indian archaeological progress, and Prof. Monier Williams' address. This Report is becoming a thing of note. It is the nearest approach we have in England to Julius Mohl's annual surveys of the progress made in Oriental studies.

#### MEETINGS OF SOCIETIES.

##### PHYSICAL SOCIETY.—(Saturday, January 19.)

PROF. G. C. FOSTER, President, in the Chair. Mr. W. H. Preece read a paper "On some Physical Points connected with the Telephone." This instrument may be employed both as a source of a new kind of current, and as the detector of currents which are incapable of influencing the galvanometer. It showed that the form and duration of Faraday's magneto-electric currents are dependent on the rate and duration of motion of the lines of force producing them; and that the currents produced by the alteration of a magnetic field vary in strength with the rate of alteration of that field; and further, that the infinitely small and possibly only molecular movement of the iron plate is sufficient to occasion the requisite motion of the lines of force. He pointed out that the telephone explodes the notion that iron takes time to be magnetised and demagnetised. Mr. R. S. Brough has calculated that the strongest current employed in a telephone is  $\frac{1}{1,000,000,000}$ th of the C. G. S. unit. Mr. Preece explained that the dimensions of the coil and plate depend on the strength of the magnet; but the former should always consist of fine wire and be made as flat and thin as possible. The adjustment of the position of the magnet (as near as possible to the plate without touching) is easily effected by sounding a vowel sound, *ah* or *o*, clearly and loudly; a jar is heard when they are too near together. After briefly enumerating the attempts which have been made to improve the instrument, he mentioned the various purposes to which it can be applied. In addition to being useful in the lecture-room in conjunction with several well-known forms of apparatus, it forms an excellent detector in a Wheatstone Bridge for testing short lengths of wire, and condensers can be adjusted by its means with great accuracy. M. Niaudet has shown, by employing a doubly wound coil, that it can be used to detect currents from doubtful sources of electricity, and it is excellent as a means of testing leaky insulators. Among the facts already proved by the telephone may be mentioned the existence of currents due to induction in wires contiguous to wires carrying currents, even when these are near each other for only a short distance. Mr. Preece finds that if the telephone wire be enclosed in a conducting sheath which is in connexion with the earth, all effects of electric induction are avoided; and further, if the sheath be of iron, magnetic induction also is avoided, and the telephone acts perfectly. A great number of experiments on the use of the instrument on telegraphic lines were then described, from which it appears that conversation can be carried on without difficulty through 100 miles of submarine cable, or 200 miles of a single wire, with the instrument as now constructed. The leakage occurring on pole-lines is fatal to its use in wet weather for distances beyond five miles. An interesting series of telephones was exhibited, and by means of one of very large dimensions Mr. Preece showed that the current produced by pressing the centre of the plate sensibly affects a Thomson galvanometer, and that the motion of the needle ceases in a remarkably instantaneous manner as soon as the pressure is removed, a necessary condition in order that the receiving plate should accurately reproduce the motions of

the sending plate. In the discussion which followed, Mr. R. Sabine suggested that the failure of all attempts at improving the instrument by increasing its dimensions might be due to the *damping* action of the permanent magnet on the plate, the strain on it being proportional to the size of magnet, and rendering it less sensitive to the sonorous waves. Mr. Coffin pointed out how interesting it would be if, instead of employing a receiving instrument, the currents could be communicated directly to the auditory nerves; and Prof. Adams explained the relation subsisting between the character of the vibrations of the disc and the character of the electric currents to which they give rise.—Dr. Lodge described a simple form of apparatus for determining the thermal conductivity of rare substances, such as crystals, which cannot be obtained in slabs or rods.

##### SOCIETY OF ANTIQUARIES.—(Thursday, January 24.)

F. OUVRY, Esq., President, in the Chair. The Secretary read a communication from Mr. J. D. Leader, the local secretary for Yorkshire, giving an account of the explorations on the site of a Roman station at Templeborough, near Rotherham. The camp is enclosed by an earthwork, and the inner area measures 390 feet by 450 feet. At the southern side are the foundations of a building, probably the *prætorium*. Among the pottery dug up were some tiles with the stamp of the fourth cohort of the Gauls, which according to the *Notitia*, was stationed at Vindolana, or Little Chesters, but it was not previously known that this cohort was connected with any station in Yorkshire. The excavations have shown that the earthworks have been destroyed and again thrown up in the same positions, probably by the Romanised Britons after the departure of the Romans and the destruction of the station by the Picts, Scots, or Saxons. In addition to pottery, pieces of bronze, sandals, &c., a few coins were found of the Emperors Titus, Trajan, Hadrian, and Antoninus Pius and Faustina, and also a rude carnelian intaglio of Apollo. Among the articles exhibited were a sard intaglio set in silver, representing an athlete holding a palm branch, which was found on the site of the British fort in the Vale of Clwyd, exhibited by Prof. Hughes; and a crescent-shaped flint instrument from Bridlington, by Mr. Evans.

##### ANTHROPOLOGICAL INSTITUTE.—(Anniversary Meeting, Tuesday, January 29.)

JOHN EVANS, Esq., D.C.L., F.R.S., President, in the Chair. The President, in the course of his address, alluded to the late Conference on the "Antiquity of Man," and expressed his opinion that the question might be discussed with as great advantage from a purely English point of view as from one embracing a larger area, which to some extent held good with regard to the question as to whether the palæolithic implements of the river-gravels might not be referred to an interglacial period. As to the relics of human workmanship thought to have been discovered in beds of Pliocene and even Miocene age in Italy, Switzerland, and France, Mr. Evans again, on this occasion, repeated the words of caution he had previously expressed, but nevertheless believed that eventually traces of man would be found of an earlier date than that which can be assigned either to the caves or river-gravels of Western Europe. These traces were to be looked for in the East rather than in the temperate West or colder North. A strong hope was expressed that Indian geologists would ere long solve in a satisfactory manner the date and origin of the so-called laterite deposits of Madras; but Mr. Evans was able to announce that in Borneo there appeared a chance of some cave-explorations being carried on, which will probably throw light on the date of man's appearance in that part of the globe. Mr. Everitt, whose experience in cave explorations is well known, has proposed to devote a year to further researches; and Mr. Evans having guaranteed the necessary funds, appealed to all those who were interested in the early history of man or in palæontology to assist in raising the by no means inconsiderable amount.—The Council for the ensuing year was afterwards elected.

##### ROYAL SOCIETY.—(Thursday, January 31.)

SIR JOSEPH D. HOOKER, K.C.S.I., President, in the Chair. The following papers were read:—"Further Researches on the Minute Structure of the Thyroid



Gland," by E. C. Baber; "On Stratified Discharges: V. Discharge from a Condenser of large Capacity," by W. Spottiswoode; "On the Expression of the Product of any two Legendre's Coefficients by Means of a Series of Legendre's Coefficients," by Prof. J. C. Adams; "Experiments on the Colours shown by thin liquid Films under the Action of Sonorous Vibrations," by Sedley Taylor.

#### PHILOLOGICAL SOCIETY.—(Friday, February 1.)

Dr. J. A. H. MURRAY, V.P., in the Chair. Mr. W. R. Morfill read a paper on the Bulgarian language with special reference to the Palaeoslavonic. The phonology of the languages was compared, attention being called to the existence of nasals in one of the Bulgarian dialects, a fact unknown till the recent communication of Prof. Drinov in Jagić's *Archiv*. The modern Bulgarian was shown to be in a more analytical condition than any other Slavonic language—the inflexions of the nouns and adjectives being nearly all gone. In the post-position of the article (itself a very unslavonic feature) Rumanian and Albanian influences were traced. The views of Schleicher and Michlosich on the relation of Palaeoslavonic to Bulgarian and Slavonic were examined. The lecturer concluded with some remarks on Bulgarian literature, which is but meagre, owing to the strenuous resistance of the Turkish Government to all attempts at education by their rayahs. In conclusion a few extracts were given from the fine collections of ballads published by the Brothers Miladinov and M. Dozon—one especially touching, on the cruel oppressions of the Turks—and comments were made on the disgraceful forgery of Verkovic, called "The Slavonic Veda."

#### PHYSICAL SOCIETY.—(Annual General Meeting, Saturday, February 2.)

Prof. G. C. FOSTER, President, in the Chair. The President read the Report of the Council for the past year. After pointing with satisfaction to the present condition of the society, the Report goes on to show how it is hoped to extend its usefulness in the future. In addition to a second edition of Prof. Everett's work on the C. G. S. system of units, the Council hopes very shortly to publish Sir Charles Wheatstone's papers in a collected form, and it is making arrangements for the publication, at intervals, of translations of foreign scientific papers, especially such as have had a marked effect on the progress of physical science. A portion of the funds of the society is to be devoted annually to the formation of a library, and an exchange of publications is already made with various learned societies abroad. Special stress was laid on the distinctive object held in view at the formation of the society—namely, the exhibition, when practicable, of the experiments referred to in papers read at the meetings.—The officers and Council were then elected for the ensuing year.—Prof. S. P. Thompson exhibited a method of showing the lines of force due to two currents of electricity running in parallel directions. A plate of glass is perforated by two holes close together which are traversed by one and the same wire, and this may be so arranged that the current traverses the parallel lengths in the same or opposite directions. If now the plate be held horizontally while the current passes, and fine iron filings be sprinkled on the plate, they will arrange themselves in the well-known forms. In the plates exhibited the filings had been fixed by gum, so that their arrangement could be exhibited to an audience by projection on a screen.

#### ROYAL INSTITUTION.—(Saturday, February 2.)

Mr. R. BOSWORTH SMITH's second lecture began with a comparison of Rome and Carthage, in which the constitutional progress of the former was strongly contrasted with the stationary conservatism of Carthage. Next, the wars between the Phœnician city and the Greek colonies in Sicily were related, and the origin of the Punic wars traced. The extraordinary energy displayed by the Romans when they found they had to contend with the Queen of the Seas; the creation of the Roman fleet, the triumph of Duilius, and the battle of Ecnomus, were then narrated; and the invasion of Africa with the defeat of Regulus brought the lecture to a close. To-day we expect perhaps the most interesting lecture of the series; its subject is "Hamilcar Barca."

## FINE ART.

GEORGE CRUIKSHANK.

GEORGE CRUIKSHANK, perhaps the most widely-known and the most admired genius connected with the arts in our day, died on Friday, the 1st inst., at the home where he had lived for a considerable number of years, on the Hampstead Road. He was born in 1792, and was, therefore, in his eighty-sixth year. Neither in physiognomy nor in manners at all resembling a person of Scottish extraction, he nevertheless believed himself to be so by both parents, though he was born in London City, where his father practised in a humble walk of art, engraving theatrical portraits, prints for cheap books, and caricatures. George Cruikshank's talent of a similarly popular kind, his enormous productiveness, the prolonged duration of his laborious life, and his connexion, first with public events and afterwards with the literature of the hour, all combined to give us the impression that without him English town life was impossible. And so it is, in a way, still; every catalogue of books, every library, every portfolio of etchings or prints, is ballasted with his productions, while several public galleries show his collected works, and the National Gallery itself meets its thousand visitors first of all with what he considered his master work—the *Worship of Bacchus*.

Yet George Cruikshank is scarcely to be considered an artist on the one hand, or a literary man on the other; he did not inhabit the high lands on either side, but the important unenclosed territory between, where he disported himself at will, and carried all before him for many years. He had no training even in the one branch of art he followed, that of drawing the human figure—literally none—he was, therefore, always and only a suggester; besides being naturally, as well as by education under his father and brother, without a sense of beauty, never once, in the course of his seventy years' practice, having been inspired by any purely æsthetic motive, he was in the completest degree mannered and unrefined.

Having said this, which I am constrained to do at the outset of even so short a notice of this wonderful man's career, the writer can breathe more freely, and give his hero unreservedly the endless praise deserved as the possessor of inexhaustible fancy and humour; as the pictorial recorder of the fashions and follies of two generations; as the powerful satirist, and for the latter half of life, the moralist, worthy of the highest honours society has to bestow.

To give anything like a sketch of Cruikshank's professional life, even to indicate the principal important productions of his pencil, would lead us too far at present. The writer remembers when a very small boy the popularity even in Edinburgh of *Tom and Jerry*; or, *Life in London*, owing not so much to the slang and practical joking of Pierce Egan's text as to the personality of Corinthian Tom and his friends created by Cruikshank. Every bookseller's window was filled with those prints; at the same time the National Lottery had its annual drawings, and Bysshe's "Favorite Office" for tickets distributed along the street hundreds of ballads surmounted by figures drawn by Cruikshank, showing speculators how the milk-maid became a lady, and the stable-boy was suddenly able to drive his own four-in-hand. These rough sketches I found Cruikshank ignore on meeting him forty years later, at the time of the public subscription to do him honour, and they are not mentioned even in the huge *Catalogue of the Works of George Cruikshank*, by Mr. G. W. Reid. In that elaborate compilation, however, as well as in the *Catalogue of the Exhibition* held in Exeter Hall in 1863, are many much earlier prints, going back, indeed, to 1799, when George was only a child, and his brother Robert, associated with him in all his doings up to the *Tom and Jerry* period (1821), was only a boy. They had both of them to produce what they could in

the family interests; the prices paid were not what they are now, and the necessity for losing no time in preliminary study followed Cruikshank through a great part of his career. His drawings on wood were paid for in shillings—those for Hone's pamphlets, for instance, being modestly valued at ten shillings each, although the publisher's shop was besieged by buyers for weeks after each publication, the cuts being the immediate attraction. A complete copy of the *Matrimonial Ladder* and *The House that Jack Built* would now bring nearly half as much as the artist originally received. Even those etchings which show his highest powers of fancy and most skilful touch, those for Grimm's *Popular Stories* (1825-6)—a copy of which brought ten guineas in Sotheby's auction-room the other day—were contracted for at a figure that prevented the indefatigable inventor from ever being rich. The earliest authentic trifle perhaps now certainly known is the sketch of the funeral car of Nelson (1805); then follow subjects more congenial to the boy, illustrations of theatrical matters, leading actors in grand parts, and the O. P. (old prices) riots (1809). Liston and the elder Mathews now seemed to be the objects of his greatest admiration; he, indeed, contemplated taking to the stage as a profession, and, it is said, tried a little in an obscure way. His measure of success we know not; but nearly to the end of life he was fond of private theatricals, and dancing hornpipes. After the last-named date (1809), political caricatures employed him, "Boney" and his miserable French army, and the noble Spanish patriots of the Peninsular War, being the subjects! This political tendency culminated about 1820, when the Regent George became king, and Hone's pamphlets were brought to a close. Next year (1821) began Cruikshank's most interesting works; *Tom and Jerry*, which Thackeray remembered with so much pleasure, leading the way, followed by Wight's *Mornings in Bow Street*, and weekly satirical cuts in *Bell's Life*. After this he became associated with the leading publishers, and his illustrations to *Peter Schlemihl*, *Baron Munchausen*, Italian and German tales, Defoe's *History of the Plague*, and many other books, showed, especially in the fairy subjects, quite extraordinary powers of fancy. The next remarkable step was in connexion with *Bentley's Miscellany* (1837). In the second number of Boz's editorship began *Oliver Twist*, Cruikshank's illustrations being etchings on steel. The realism and power of characterisation in these we all remember; also in those for Ainsworth's *Jack Shepherd* two years later, followed by the series for the *Tower of London*, so admirably carried out in sensational effect. In 1841 he started the *Omnibus*, edited by Leman Blanchard, though the opening paper was by himself. This venture was not a great success, nor were the Comic Almanacs which he continued from year to year.

The most important change in our hero's life, both as a man and as an artist, followed these undertakings. He became practically convinced of the importance of the Temperance movement. The first portrait I know of Cruikshank—that in *Fraser* (August 1833), by MacIise—exhibits him sitting on a beer-barrel in a taproom, a pewter pot and long pipe on the table beside him, sketching on the crown of his hat for a desk. Proud as Cruikshank was to be admitted into that important series, these adjuncts rankled in his mind; he never would acknowledge the likeness. But the fact is beyond question that his associations with low life in London, of which he is the masterly chronicler, made such a background somewhat appropriate. His Temperance convictions immediately expressed themselves in the publication of *The Bottle* (1847), a powerful series of designs, but wanting every charm as art. It was an immense success, and the story was brought out on the stage. Now was his chance also from a pecuniary point of view: but the fates were against him; an enormous edition sent out to America

arrived to find every buyer supplied by pirated editions.

From this period we must leave him to his biographers. His career as a painter must be passed over with few words, although some of his pictures of fairy-subjects—of *Tam O'Shanter*, &c.—are full of wild invention. The *Worship of Bacchus* was purchased by subscription and presented to the nation, and he was placed on the Civil Pension List. Always ambitious of the highest forms of art, and impatient of being thought a mere humorist, when on a visit to Sir J. E. Alexander near Stirling, in 1871, he started the idea of a monument to King Robert the Bruce, and furnished the design. His true work in life was, however, that accomplished by the wood-block and the etching-tool many years before, and in it we find illustrated the costume, the habits, the manners, and the vices, not of society exactly, but of the people, for fifty years—thousands of prints which must always retain interest and value; while the historical, the so-called poetical, and the conventional-ideal pictures of our greatest painters will be eliminated and shunted away by new conditions of taste.

WILLIAM BELL SCOTT.

NINTH WINTER EXHIBITION OF OLD MASTERS,  
ETC., AT THE ROYAL ACADEMY.

(Fourth and Concluding Notice.)

SINCE my observations on the Florentine portrait of a lady lent to this exhibition by Mr. Willett (210) were published, its owner has contributed, in a letter to the *Times* of January 24, a curious chain of evidence concerning its history and attribution. The upshot of this evidence, as I gather (for Mr. Willett's letter does not seem perfectly clear), is as follows:—That the portrait in question, and the figure called by Vasari Ginevra de' Benci in Domenico Ghirlandaio's fresco of the *Visitation* in the church of Santa Maria Novella, represent one and the same lady. That the same lady is again represented in a Florentine medal of the time, which proves that her name was not Ginevra de' Benci at all, but Giovanna degli Albizzi, married in 1486 to Lorenzo Tornabuoni. That the medal is engraved in a catalogue of the works of Raphael Morghen, in which also the correction of Vasari's mistake is given. That the portrait now exhibited is engraved by Rosini, and assigned by him to Sandro Botticelli. Therefore I infer Mr. Willett to agree with the view advanced by Mr. J. C. Robinson, that his picture is the work of Botticelli, and probably identical with a portrait mentioned by Vasari as that of Lucrezia Tornabuoni—a view supported, so far as concerns the authorship of the painting, by the opinion of Prof. Ruskin. With reference to one portion of the evidence thus put before us, the identification of the person of the lady may be accepted as beyond doubt, and as an important contribution to the history of Florentine art. With reference to the other portion, the authorship of the painting, I am still unconvinced. With all deference to the judgments of Prof. Ruskin and Mr. J. C. Robinson, and admitting that the question, on technical grounds, might be an open one, the feeling and style of the work still seem to me altogether those of Ghirlandaio, and not at all those of Botticelli. And the fact that the sitter, two years before her portrait was thus painted, had married into the house of the Tornabuoni, the house on whose commission Ghirlandaio was during these very years engaged on his great series of frescoes, surely adds a strong presumption on this side. If Vasari's tradition of a portrait of Lucrezia (not Giovanna) Tornabuoni represents a fact, still his mode of telling it, and his proved error as regards Ginevra de' Benci, take away all weight from his evidence. And the evidence of Rosini, as all students will agree, counts for nothing: in speaking of Mr. Bromley Davenport's *Death of the Virgin*, I had occasion

to mention an Angelico given by Rosini as a Giotto; and he abounds in similar instances of uncritical attribution.

Another name has been suggested in connexion with this picture—that of Ridolfo, the younger Ghirlandaio, proposed by Dr. Richter in his letter in last week's ACADEMY. Students will generally be surprised at this suggestion, and will be disposed to ask Dr. Richter to inform them, in accordance with that exactness of method which he, with so much justice, recommends, what examples of work analogous to this by Ridolfo Ghirlandaio (a master whose work is generally the very opposite of this) he has in his mind.

With the exception of the two or three Italian works which have already been discussed, and of those matters of date, signature, and attribution regarding a few of the Dutch pictures to which attention has been called in another part of the columns of the ACADEMY, the present exhibition sets before us unusually few historical or artistic problems of a nature to detain or give occupation to criticism. The most interesting of such problems that remains is that of the authorship of the English picture of a skater—*Portrait of W. Grant, Esq., of Congleton, Skating in St. James's Park* (128). From its place in the corner of the great room, this figure of a gentleman with ruddy countenance and black suit, before a background of grey sky and landscape, looks as impressive and effective a piece of pictorial design as it is possible to see. A closer examination shows how masterly is the balancing of the body, and with what skill the difficult drawing of the foreshortened left foot, in movement along a sharp curve on the outside edge, has been achieved. But the difficulty about the picture is that the principal figure and the background seem to be the work of different hands. The only point in common between them is the spirited and expressive draughtsmanship of the male figure in movement, and of the male costume. For the rest, the background, touched with the spirited and expressive smear of Gainsborough and his contemporaries, represents the sooty paleness of a London winter sky, with snow upon the park grass and trees, with the towers of Westminster Abbey showing dimly over a rise in the ground, of which the configuration is in our day no longer the same; with a group of citizens in sprawling exercise upon the ice a little way off, and some gentlemen looking on among the trees. This part of the picture one would set down without hesitation to the hand of Gainsborough himself; nor is it easy to think of any other master who had the same knack of spirit and elegance in the figures, no matter how lightly sketched, of men in the three-cornered hats, tights, and buckles, flapped waistcoats, and long coats of the eighteenth century. (Of this quality—the reverse almost of Gainsborough's treatment of the figures of women, which is quite conventional—the most striking examples are in his drawings, and no example is more striking than that of the beautiful full-length drawing of himself contributed by Mr. William Russell to the present exhibition of the Grosvenor Gallery.) But the principal figure of the skater himself, though its design is brilliant and spirited too, looks as if its painting were the work of a later and heavier hand. Too much stress must not be laid upon the costume, which in the figures of the background is that of 1770 or 1780 at latest, while the black suit and low broad-brimmed hat of the principal subject suggest a later date, but might nevertheless, in a person of a grave or learned profession, be contemporary with the rest. The great difference is in the manner of painting, which both in the face and figure is as unlike Gainsborough as possible—precise, solid, opaque, and even tending towards the heavy and pedantic. Is the picture, then, the work in reality of two different hands, or is it the work of a single hand which it is hard to recognise, and in which some of the qualities of Gainsborough and some

qualities the opposite of his were united? The latter is on all grounds the more likely alternative. The name of Raeburn has been suggested, but seems to me on all grounds inadmissible. It appears there is a family tradition that the portrait was painted by an artist from America or Canada. Now, it so happens that there were two artists from America settled in England at the date to which this picture belongs, and by either of whom it might not be impossible to be painted. Benjamin West for one—and he was himself a famous skater; the story is well known how his first introduction to society in London was through his performances in that kind in Hyde Park. And Copley for another; of the two, and although it is tempting to connect with this skating picture the name of West the skater, yet Copley seems the likelier name. The picture has too much power and animation for West, even in his better and earlier time; while much of the work of Copley is full of power and animation, and to his heavier and more academical manner of painting he did join some of the lightness and expressive rapidity of the portrait-painters of his adopted country. But the question is hardly one that can be placed out of the region of conjecture.

Going back for a moment to the work of earlier schools; there are, on the north wall of the great gallery, two fine Italian portraits of young men—the one Venetian, the other Roman—the subject and authorship of which must alike remain in the region of conjecture. The Venetian picture (140) representing a youth of shy and delicate expression—the paler evidently from some fading of the flesh tones of the picture—comes from the collection of Lord Powerscourt, and is assigned by its owner to Titian; either Pordenone or Lorenzo Lotto would seem to be better attributions. Neither can the name of Angelo Bronzino be regarded as certain, although it is quite probable, for Miss Hannah de Rothschild's portrait, as fine as any work of the late Roman school can be (149), of a young man of noble features, leaning by a table on which stands a small copy of an antique Apollo, and holding in his hand apparently the cast of an antique medal, with a view, through an opening on the right, of an academic nude figure leaning over a balustrade, and conventional mountains in the distance. Two other portraits of different schools, and both masterly in the extreme, occur in the same room. One is the *Alcalde* of Velasquez, lent by Sir John Neeld. In this picture, of which the dusky background merely serves to give atmospheric relief to the black-clothed figure, almost all details and accessories are suppressed, and the head and hands are almost all that emerge out of the sombreness. But they emerge with what a power and life! How the whole presence, character, dignity of the man exist and breathe before us, putting to shame by the force of a higher reality the mechanical inventories of the realists! The other portrait (*Portrait of a Jesuit*, by William Van der Vliet) to which I allude has not this magic, but rather the quality of a uniform and workmanlike efficiency. But in force of character and physiognomy it is one of the most striking things in the exhibition, and one which the visitor will bear in his memory the longest. SIDNEY COLVIN.

ANCIENT SEPULCHRAL EDIFICE AT CASINUM (SAN GERMANO).

The interest manifested by all students of antiquity in the ancient structures at Mycenae, consequent upon the excavations and discoveries of Dr. Schliemann, induces me to remind your readers that a monument exists in Italy which structurally is still more curious and interesting. I allude to the prehistoric cruciform edifice covered with a tholos or dome built underground at Casinum. I saw and examined this singular building in 1832, and was at once struck with the resemblance of the dome to that of the so-called Treasury of Atreus. I made some notes at that time; but I have been



latterly indebted for further information to my friend Mr. Robert Caird, who has made measurements and enquired into its history so far as that is known. It is built of squared masses of calcareous limestone, varying considerably in size, but finished and jointed with scrupulous care. The courses of stone differ in height: for example, while one is two feet ten inches high, that over it is three feet six inches, and a stone of this course is six feet seven inches long and must weigh about five tons. This method of building in courses of different heights is common in Etruscan work, but with inferior finish, and it reappears at a much later period in Lombard churches. No doubt it is to be attributed to the divergent depths of the strata of the quarries whence the stones were taken. The ground-plan is cruciform, the limbs of the cross varying from nine feet to nine feet six inches in length, their width being eleven feet. They are vaulted, the spring of the arches being eleven feet six inches from the ancient and solid pavement. The height of the arches is sixteen feet two inches. They are formed of irregularly-proportioned voussoirs which are not concentric.

These are probably the oldest examples of such arch-building in Europe, for they were undoubtedly constructed before the system of corbel arching was abandoned, the tholos above them being built upon this principle, like the so-called Treasury of Atreus at Mycenae. It is this which gives so singular an interest to the monument at Casinum, that it is the only known building either in Greece or Italy which combines the two systems of vaulting. The porch, very solidly built, illustrates a third principle, being covered with what builders term a flat arch. I am unable to say whether this is or is not a later addition, as a somewhat analogous method is found in the Coliseum at Rome, and I recommend the study of this porch to other enquirers. The tholos is twenty-four feet four inches in diameter and apparently upwards of thirty feet in height, and is ingeniously closed in at top with irregularly-shaped horizontal voussoirs embracing a key-stone. The meeting of the sides of the limbs of the cross forms the piers upon which the dome is carried. They stand upon a circle in the plan, of less diameter than the dome itself, and towards their summits bend backwards to meet its periphery, involving very difficult and carefully-executed building and skill. Some of the great stones of the walls are cut to fit the angles with the most perfect accuracy—a remarkable instance, at so early a period, of fine masonry and prudent structure. No lime is used anywhere throughout this remarkable monument.

I observed in the cemetery of Apis arches with regular voussoirs of better forms than those in the building at Casinum, and corbelled arches in close proximity. I adopted the idea in Egypt that the Egyptian arch owed its origin to the necessity of supporting the friable rock of tunnels leading into excavated tombs. We find in these, first, the angled architrave, then the corbelled arch, then the true arch, and finally a dexterously-constructed arch-lining of slabs—as in the tomb of Psammetichus, built probably without centring, a method which survives to the present time in Tuscany.

I do not venture to occupy your valuable space with any discussion as to the probable origin of the sepulchral monument at Casinum. There are two periods in the history of the ancient city, the prehistoric and the Roman, divided by the establishment of the Roman colony B.C. 310. According to tradition, the older inhabitants were first Oscans, then Volscians, and, before the Romans, Samnites. To the pre-Roman period belongs this edifice. Respect also for your limits makes it necessary to remark briefly upon its later history. It was converted into a chapel dedicated to St. Peter by the wife of Gisulphus II., Duke of Beneventum in the eighth century; was rededicated to St. Nicholas of Bari by the Prevôt Theobald in the tenth century, and is now called the Chapel of the Crucifix. San Germano offers

other highly interesting remains of antiquity to the observation of visitors: its Roman walls; arches of a theatre built by Ummidia Quadratilla, a Roman lady; remarkable fragments of a Temple of Apollo in the celebrated convent of Monte Cassino; and a fort built of polygonal stones on a neighbouring height, resembling Etruscan work, but which cannot be so, as the Etruscans had no settlement here.

CHARLES HEATH WILSON.

#### ART SALES.

THE last day's sale at Messrs. Christie, Manson and Woods' of the collection of the late Mr. Edward S. Palmer, the picture-dealer, proved less interesting than was anticipated; and, even when the quality of the greater part of the works offered is taken into account, the prices must be considered low. *Milking Time*, a work assigned to J. Linnell, sold for 47l. 5s.; the *Velvet Hat*, a picture by Mr. C. Baxter, 54l. 12s.; Mr. Aumonier's picture of *The Swing*, 69l. 6s. (Earl), and Mr. Philip R. Morris's *Whereon they Crucified Him*, 71l. 8s. (Richardson); *A Coastguardman*, by Mr. Pettie, R.A., was knocked down for 48l. 6s., and a not uncharacteristic work of David Cox's, bought at that artist's sale—*A Woman Driving Geese*—went for 58l. 16s. Mr. Frank Holl's doleful little picture of mourners, *The Lord Gave and the Lord hath Taken Away*, realised 94l. 10s.; and *Jesu Salvator*, by Mr. P. R. Morris, was knocked down at 105l. We need not append any further prices.

ONE of the most considerable sales yet held since last summer at Christie's was that which took place last Saturday. It included some works by popular painters, and many excellent little modern pictures from the French Gallery in Pall Mall. These were sold "by direction of their respective artists;" the prices were possibly affected by the rumours of war which had gained currency during the week. Minor examples of the art of Mr. Goodall, Mr. Frank Holl, Mr. B. W. Leader, M. Jules Breton, and two important pieces by an impressive painter of winter scenery in Holland—L. Müntze—were included in the sale. This week Messrs. Christie were to sell a collection of the last-century mezzotints now and for some time since greatly in fashion.

LAST week Messrs. Sotheby, Wilkinson and Hodge sold an extremely valuable collection of ancient and rare engravings formed by Mr. Dew-Smith, a known collector. It contained several remarkable examples of the work of Albert Dürer as well as fine Italian prints of the Renaissance, of rare quality. By a master whose surprising merit has been fully recognised only during recent years—Jacopo de' Barbari, the "Master of the Caduceus"—there was only one example, the *Judith*, sold for 10l. 2s. 6d. By Domenico Campagnola, there was the *Beheading of a Female Saint*, which fetched 24l. 10s. (Noseda). The greater prices were reached only with the Albert Dürers. The magnificent *St. Hubert*, from the noted collection of Mariette, realised 60l. (Agnew); the *St. Jerome in the Desert*, 10l. 10l. (Noseda); a rich impression of the *Melancholia*, 18l. (Noseda); an impression of the *Great Fortune*, 14l. (Thibaudau); a fine impression of *The Knight of Death*, 32l. (Colnaghi). By Wenceslaus Hollar there was a rare impression of his view of *Antwerp Cathedral*, which fell for 10l. 5s. Of Lucas van Leyden's engravings, known by the amateur to be hardly second to those of the great German, an impression of the print known as the *Magdalen giving herself up to the Pleasures of the World* was sold for about 20l. (Danlos). By Andrea Mantegna, a rare master in this art as in the art of painting, there were the *Soldiers carrying Trophies*, 10l. (Frazer), and the *Bacchanalian Scene with the Wine Press*, 20l. (Thibaudau). By Nicoletto da Modena, we find the rare print, *The Punishment of the Evil Tongue*, 22l. 10s. (David-

son). Marcantonio's engravings realised the highest prices. The *Adam and Eve* was knocked down to Mr. Agnew's bid of 111l.; the *Martyrdom of St. Lawrence*, after Baccio Baldini, to Mrs. Noseda for 30l. 10s., and the rare *Lucretia* to the same for 51l. There were but few prints by Rembrandt, and these not always of the first quality. Martin Schongauer's *Christ on the Cross* sold for 39l. 10s. (Noseda).

AT the end of the print sale were offered several remarkable drawings, two of them by an artist whose work very rarely comes under the hammer. Mr. Burne Jones's invention of *Pyramus and Thisbe*, in three compartments, painted on vellum with the dainty care peculiar to the designer, realised 200l. It fell to the bid of Mr. Agnew. *The King's Wedding* sold to the same for the sum of one hundred guineas. There were a few sketches rightly, we believe, attributed to Turner; and an exceedingly good example of John Lewis, *Edfou, a Sheikh Encampment*, showing the valley and course of the Nile. This last was purchased for 150l. (Agnew).

ON Wednesday next, February 13, Messrs. Sotheby and Co. will offer for sale a selection of Coins of European Greece, in gold, silver, and copper, from the collection of the Bank of England. This sale is in accordance with a condition made by the Governor and Company of the Bank, attached to their munificent gift of the Bank Cabinet to the national collection. On the same day will be offered some duplicate Greek and Oriental Coins of the British Museum, together with some important Cyzicene Staters.

THE Hôtel Drouot will be the scene, very early in the season, we hear, of two sales of great interest and importance; the first being that of the collection of M. Arosa—an assemblage of pictures chiefly, we believe, of the French school, and inclusive of fine works by artists both of the eighteenth and of the present century—and the second being the sale of the remarkable little collection of the Count André de Bloudoff. This amateur, a Russian diplomatist, for some time Minister at Brussels, occupied his leisure in collecting in the Low Countries fine examples of the Dutch School. One of the finest Brecklenkamps known is in the possession of the Count. It is an engraved picture. He is the owner also, it is stated, of an unusually noble example of the landscape art of Philip de Koninck. And there is also much spoken of a picture of Jan Steen's at present in his collection, a *Music Lesson*, one of those finished and tasteful works in which the artist emulated or at all events resembled Metsu or Mieris.

#### NOTES ON ART AND ARCHAEOLOGY.

IN the unpublished MS. notes of William Oldys, preserved in the British Museum, that very careful writer says:—"There is an excellent and beautiful picture of Mr. Otway, who was a fine portly graceful Man, now among the Posticall Collection of the Lord Chesterfield (I think it was painted by John Ryley), in a full bottom wig, and nothing like that Quakerish Figure which Knapton has imposed on the World." This unique genuine portrait of Otway, which is still in the possession of the Chesterfield family at Bratby Park, has been engraved for Dr. Grosart by Mr. W. J. Alais, and a few copies can be supplied to subscribers.

MR. ALMA TADEMA promises to succeed Landseer in the number and popularity of his engravings. Last week appeared *A Bacchante*, one of his most charming productions of single figures, engraved by Blanchard of Paris, in the purest line manner. It is a relief among the numerous mezzotints that appear—"scrapings!" as an R.A. said to some person who asked what the "Old Masters" Exhibition now open consisted of—to find engraving like this. Nothing can exceed the transparency and splendour of the cheek and eye of

this Bacchante, who does not belong to the early Maenadic period, but to the latest orderly Athenian festivals. She looks over a balcony seeing her friends assembling, with a bright holiday smile on her face. The print is accompanied by an ornamental card bearing a few verses.

A FEW weeks ago we mentioned that an exhibition had been opened at the Burlington Club which included a few pictures by the late Mr. Raven, the able landscape-painter—indeed, in some degree, a landscape-painter of genius. Since then the proprietors of numerous works by Raven and the committee of the club have brought together a large collection, and printed a catalogue. This interesting exhibition is now open for a few weeks. The list of contributors is a long one, beginning with the Count de Bayona and ending with Mr. Trist, of Brighton.

It is proposed by some gentlemen at Newcastle to form a society having for its object an Annual Exhibition of Works of Art, and "ultimately the establishment of a permanent Art-Gallery for the North of England." The circular requesting contributors to a guarantee fund is signed by Messrs. Joseph Crawhall and J. Cartinett Ridley. The first exhibition is proposed for the autumn of this year.

THE exhibition of the works of Mr. J. D. Watson at the Brazenose Club, Manchester, will, it is understood, be succeeded by a similar collection of the works of Mr. Joseph Knight.

MESSRS. HOWELL AND JAMES announce that the third annual Exhibition of Original Paintings on China will be held in their art-pottery galleries during the months of June and July. Money prizes, silver and bronze medals, and diplomas of merit, will be awarded for the best works of original design—plates, plaques, and tiles, with either subjects, flowers, or ornament—by artists and amateurs. There will be special prizes offered for the best decoration of a pair of vases and for the best decoration of a set of clock panels. Messrs. E. W. Cooke, R.A., and Frederick Goodall, R.A., will act as judges, and all works will be submitted to their approval. The exhibition will open early in June, and all works must be sent in not later than Saturday, May 11, next.

WE are sorry to hear that M. Poulet-Malassis, the well-known French *littérateur*, connoisseur, and collector, is, it is feared, irrecoverably ill. M. Poulet-Malassis' name is familiar to some of our readers as among the most intelligent of the small class of *curieux* and enthusiasts for art and letters. As collaborating with M. A. W. Thibaudau in the recent catalogue of the works of M. Legros, he had come into possession of a noteworthy collection of the drawings and prints of that painter and etcher; and these, we understand—together with a collection of the fine engravings of Bracquemond, also the property of M. Poulet-Malassis—are likely to be sold under the hammer before much time has elapsed.

A NEW catalogue of the antiquities in the Louvre will be ready this spring, in time for the opening of the French Exhibition. Its preparation has taken M. Ravaisson, the conservator of the Musée des Antiques, and his son three years. It will not only indicate the subject of each piece, the epoch at which it was executed, and, when possible, the name of the artist, but it will also point out such restorations as may have been effected in it, and all modern additions.

In a letter to the *Gazette des Beaux-Arts*, M. B. Fillon, the well-known collector, suggests the desirability of organising an exhibition of French National Art from the fifteenth to the beginning of the seventeenth century, thus embracing the period of the artists who worked for the *Princes de la fleur de lys*, and including Le Sueur and Poussin. So little is known, even in France, of the early art of that country, that no doubt such an exhibition would have something of the nature

of a revelation. It is strange, indeed, considering the number of art-historians in France, that they have done so little to elucidate the period of the French Renaissance. While delighting to honour the artists of a later and more showy age, French writers hitherto have had little praise to give to such interesting workers as Cousin, Goujon, and Bullant. The new catalogue of the art treasures of France has, however, already revealed many of their works, and doubtless an exhibition of early French Art would do much in restoring them to honour, beside making known the names of other artists working about the same time and with the same aims. The three Clouets will doubtless appear at the Exhibition of French National Portraits, but unless some special effort is put forth, it does not seem as if early French art would be so well represented as it ought to be at the forthcoming International Exhibition.

DR. JULIUS LESSING, the director of the Industrial Museum at Berlin, has recently published a folio work on *Old Oriental Carpet Patterns*, a subject to which he seems to have devoted much research, drawing many of his examples from the paintings by early Italian, Flemish, and German masters, in which we often find a magnificent Oriental carpet laid down at the feet of the Virgin, or covering her throne. It seems a small subject to occupy the attention of a learned man, but Dr. Lessing has brought so much knowledge to bear upon it that it has yielded valuable results. The patterns are reproduced in chromo-lithography, and are for the most part greatly superior to even the Oriental patterns of the present day.

THE exhibition of the Dürer drawings, copper plates and woodcuts from the Hulot collection, which we mentioned before as having been carefully arranged by Dr. Lippmann, is now on view in the Berlin Museum. This collection, which was founded by the well-known Vienna dealer Posonyi, contains as many as fifty-two drawings, forty-two of which are admitted by almost all critics to be undoubtedly genuine, though the other ten are considered by some to be doubtful. Beside these the Berlin Museum has added to its old and somewhat doubtful collection of portrait heads, one of Dürer's mother, with the date 1415 and the day of her death written on it by her son, and two leaves from the Netherland Sketch-book bought at the Firmin-Didot sale. Among the drawings are several for the Heller altar-piece, including the one of the standing figure of the artist with the jesting inscription *Er Selber*. This, however, is declared by Dr. Thausing not to be genuine. This extensive addition to the already considerable collection of Dürer drawings in the Berlin Museum makes it the most important of all collections of the kind with the exception of that in the Albertina at Vienna.

It seems to be the fashion in Germany for eminent artists to exercise their imagination and their art on designs for curtains in theatres. A short time ago Ferdinand Keller's magnificent curtain for the new Court Theatre at Dresden was exciting admiration, and now Prof. Eisenmenger, of the Vienna Academy, has just finished a painting measuring thirteen metres in width, and more than ten in height, for the town theatre at Augsburg. The subject chosen by Eisenmenger is the Origin of Fable, and the figure of Aesop occupies a central place in the composition. The work is evidently one of those elaborate efforts at symbolical representation over which German art seems to take pleasure in wasting its powers from time to time.

In the *Zeitschrift für bildende Kunst* this month there is not much of interest, with the exception of Dr. Thausing's article, entitled "*Michelangelo's Entwurf zu dem Karton der Schlacht bei Cascina*," which gives a detailed account of the circumstances under which Michelangelo's famous competition with Leonardo da Vinci took place when the two great artists were each employed on the cartoons for the paintings commissioned by

Soderini for the opposite walls of the Palazzo Vecchio. It has never been distinctly known why Michelangelo did not execute his share of this work. Perhaps Dr. Thausing will clear up this question in another number, the present article being apparently only the first on the subject, and not containing any new information. The other articles deal with Oriental metal-work, the building of St. Peter's, and the tomb of the Campagna of Rome, generally known as the Temple of Deus Rediculus, a fine work of ancient Roman brick preserved to the present day. An illustration, showing it in a restored condition, is given. The only etching in this number is a poor performance, very inferior to what one finds at the present day in other art-journals that adopt this mode of illustration. It is only, indeed, very occasionally that the German art-monthly rises in this respect to the level of its French and English rivals.

A COMMITTEE of artists and literary men has been formed in Paris for the purpose of organising an exhibition of the works of Daumier.

AN Exhibition of Drawings by Old Masters is now being held at Marseilles. Works by French artists of the seventeenth and eighteenth centuries preponderate.

AUTOGRAPHS of painters do not appear to be in great request. At a recent sale at the Hôtel Drouot, a letter from Delacroix to Dumas fetched 51 fr., and another from Ingres only 11 fr.

M. CHARLES BLANC has just been appointed Professor of Aesthetics in the Collège de France.

THE Louvre has recently acquired a fine portrait of a man, by Ingres, dated 1811. It has also added to its collection of drawings a beautiful nude study, by Prud'hon, of a young girl, half-length, but of life-size.

### THE STAGE.

THE revival of *Twelfth Night* at the Haymarket Theatre affords Miss Neilson an opportunity of presenting herself before a London audience in the part of Viola, but has otherwise little claim to notice. Her performance is graceful and intelligent, and her delivery of lines is almost invariably distinguished by sincerity of tone and justness of emphasis. She is, however, more successful in the tender and imaginative phases of the character than in depicting its more lively traits.

At the St. James's Theatre Miss Ada Cavendish has appeared during the present week as Rosalind, in *As You Like It*, a character in which she has already played before London audiences.

THE withdrawal of the adaptation of M. Sardou's *Patrie*, at the Queen's Theatre, has been followed by a revival of Mr. Tom Taylor's historical drama *'Tiswt Are and Crown*, in which Mrs. Rousby appears once more as the Lady Elizabeth.

*Geschichte des Hoftheaters zu Dresden.* Von Robert Pröls. (Dresden: Baensch.) The purpose of Herr Pröls' volume is to trace the historical development of the Court Theatre of Dresden in its connexion with the development of German drama in general. It so happens that as the Dresden theatre is one of the oldest in Germany, so it has also been one of the best conducted and most successful of these institutions. Hence Herr Pröls' historical retrospect of necessity obliges him in part to go over much the same ground as Eduard Devrient in his able *Geschichte der deutschen Schauspielkunst*. But the aim of the two works must not be confounded, Herr Pröls' being a pure monograph that merely relates facts and refrains from theorising. These facts are interesting enough. Like the drama of all modern peoples, so the German also sprang from the religious morality-mystery plays. But Germany formed a notable exception to the general extinction of these entertainments at the time of the Reformation. Luther encouraged this form of



recreation. His friend, Elector Maurice, established a musical academy (*Kapelle*) that performed operas, and which even maintained itself during the greater part of the destructive Thirty Years' War. In the sixteenth century English comedians performed English dramas at the Saxon Court Theatre, and the band was recruited by English musicians, in those days held in higher repute than the German. After this, rival French and Italian influences disputed the stage, the latter triumphing with Hasse's appointment as manager. From 1733-47 the history of the Dresden theatre is the history of the triumphs of Il Sassone and his divine Faustina. The orchestra became so excellent under Hasse's direction that it was esteemed the best in Europe, and people came from far to hear an opera at Dresden. The third Silesian war and the bombardment of Dresden, when Hasse lost nearly all his property and his MSS., closed this period of glory. The German playwrights, under the direction of the reforming Gottsched, next took possession of the stage, to be once more ousted by foreign influences, first Italian, then French. Then Lessing's *Dramaturgie* having reawakened interest in German drama, a subsidised German troop was engaged with fair success. The appointment of Weber as operatic and Tieck as dramatic manager again marks a period of real brilliancy. These were succeeded by Eduard Devrient and Carl Gutzkow, and finally by Richard Wagner, who won his first triumph with *Rienzi* on this stage, which thus once again was the first to herald a new epoch in art. The theatre was as fortunate in its artists as in its managers. Many of the greatest singers and actors of Germany earned their first laurels on its boards. Herr Pröls' volume only accompanies the theatre down to 1862, a few years, therefore, before the melancholy fire that destroyed one of the finest and most artistically conceived and situated theatres in Europe. Its successor is now on the eve of inauguration, and in connexion with this ceremony Herr Pröls has striven to remind the city of Dresden and Saxony generally of the splendid history of dramatic triumphs it may deservedly boast.

### MUSIC.

*A Dictionary of Music and Musicians (A.D. 1450-1878).* Edited by George Grove, D.C.L. In Two Volumes. Part I. (London: Macmillan & Co., 1878.)

THE increased attention paid by men of thought and culture to the claims of music, considered either as an art or as a science, will have a resultant influence on the literature of the subject. As compared with France and Germany, the musical literature of this country is but poor and meagre, and to atone for the deficiency will be a work of time. Every contribution towards the end in view must, therefore, receive a cordial welcome from those who feel an interest in the progress of music. It will not be denied that a compendious work of reference, such as the present promises to be, is greatly needed, and, if so much be granted, we know of no more suitable writer than Mr. George Grove to undertake the task. This is scarcely the place in which to speak of Mr. Grove's labours in the cause of music, and, indeed, it may safely be said that, valuable as they have been, they will pale before the importance and value of this his latest endeavour. To give comprehensiveness to the work he has enlisted the services of many who have made themselves famous either as practical musicians or as

critics whose knowledge and research render their opinions of value. It will be necessary to refer to some of these by name when we consider specific details. But it will be readily understood that the remarks offered at the present juncture are at the best tentative.

The work is to be issued in quarterly parts, and the first instalment comprises merely A—BA. Its essentially modern character will, however, be at once manifest to the attentive reader. Ancient musical systems are not wholly ignored, as they might be in accordance with the dates given on the title-page, but, so far as one may judge, their consideration will not occupy any large amount of space. More surprising is the omission of any reference to "Acoustics," a science as yet in its infancy. In consideration of the fact that several standard treatises on harmony are founded on the presumed relationship between vibration ratios and fundamental chords, to say nothing of the feud between the partisans of perfect intonation and the tempered scale, one might have anticipated a fair share of attention to the subject. It may be intended to treat of it under the heading of "Sound," and we merely draw notice to its exclusion at the present opportunity. While speaking of omissions, it may be as well to note that nothing is to be found concerning "Amateur," "Applause," or "Artist," words which frequently occur in relation to music. Of unquestionable errors there are, however, very few, and of statements of doubtful accuracy, perhaps fewer. Mr. Dannreuther informs us that August Wilhelm Ambros died in 1876, and that he is now Professor of the History of Music at Prague. Dr. E. G. Monk, in his excellent article on "Anthems," is allowed to number Dr. Wesley among living musicians; and Mr. Fyffe's remarks on university examinations for musical degrees are already out of date. These are palpable mistakes, but there are other passages on which controversy may arise. For example, Mr. Prout says that the "Allemande," as a movement of a Suite, did not originate in a dance form. We should be anxious to learn the authority for this, as a contrary idea finds general acceptance. Mention is made of the *Almain* in various old plays—notably in Chapman's *Alphonsus* (1599), and in Ben Jonson's *The Devil is an Ass* (1610)—as a dance. Leaving this subject, we proceed to note that Mr. Hullah speaks of the "falsetto" as the third register of the voice; whereas many professors of singing consider it as the second, the "head" register being the third. In the same writer's article on the French Académie de Musique there is a tendency towards partiality in favour of the Italian as opposed to the German school of lyric drama. Thus we read of the "admirable Piccini," while his great rival, Christopher Gluck, receives very scant justice. Sulzer, in his *Theorie der schönen Künsten*, written before Gluck's arrival in Paris, says, "Opera should form the grandest of spectacles, since it is a combination of the fine arts." This idea Gluck set himself to fulfil, as he informs us in his Preface to *Alceste*: "I wished to confine music to its true province—that of seconding poetry by strength-

ening the expression of the sentiments and the interest of the situation, without interrupting the action." How greatly subsequent composers, Mozart especially, were indebted to this splendid genius can scarcely be estimated, and the fact should have received due acknowledgment in a history of French opera. With this exception, there is a commendable freedom from bias throughout the work, debateable subjects being treated with candour and impartiality. The only defect as yet unnoticed is a redundancy in the biographical portion, much space being occupied by a recital of the lives of men who accomplished nothing to entitle them to more than passing mention.

But, on the other hand, it would be difficult to speak of some of the articles in terms of excessive laudation. There is a treatise on "Accent" from the pen of Mr. Prout, containing no less than thirty-four illustrations in music type, and completely exhaustive of the subject. Still more valuable is that on "Additional Accompaniments" by the same writer. This is a rock on which many excellent musicians have split, and multifarious differences of opinion, not to mention their outcome in deeds, have led to the display of a great deal of angry feeling and much evil speaking. It is Mr. Prout's object to steer a middle course between the extremes of bigotry on the one hand and iconoclasm on the other; and his remarks, which occupy nearly seven pages, form unquestionably an enlightened disquisition on a subject that requires to be treated with extreme delicacy. Mr. Franklin Taylor contributes a capital essay on "Appoggiatura," and Mr. E. J. Hopkins deals fully with "Accompaniment," so far as the word applies to the rendering of Church music. But perhaps the most highly interesting article is that on "Bach," by Herr A. Maczewski. It comprises an historical sketch of the gifted family from Hans Bach, of Wechmar, 1561, to Wilhelm Friedrich, of Bückeburg, who died in 1845. Nearly five pages are devoted to Johann Sebastian, the mighty link that binds together the past and the present of music. But enough for the moment on a work that will, in all probability, take the foremost place in the English literature of the youngest of the arts. The progress of Mr. Grove's undertaking will be watched with keen interest, and its completion awaited with a fervent desire to record a verdict as favourable as that which may now be pronounced on its first section.

HENRY F. FROST.

THE first of Mme. Viard-Louis's concerts, given on Tuesday afternoon at St. James's Hall, would have been more successful had the programme been of moderate length. A concert lasting three hours is an artistic mistake. Another error was committed in the arrangement of some of the details. For example, the Minuet and Toccata from Gluck's *Orfeo* should not have been placed in juxtaposition with the *bizarre* overture to *William Tell*, and it was an error of judgment to follow up the Scotch Symphony with Raff's pianoforte quintett in A minor. The latter has been heard at the Saturday Popular Concerts and at the Musical Union, and is one of the most original compositions which have proceeded from the prolific pen of its author. But it created little

effect on the present occasion for the reason we have stated. M<sup>me</sup>. Viard-Louis was not successful in her interpretation of Bennett's concerto in F minor, a work that needs extreme delicacy of touch in order to display its beauties. M<sup>me</sup>. Antoinette Sterling sang an air from Handel's *Semele*, "Iris, hence away," and two of Schumann's most popular songs.

On Monday next Mr. Carl Rosa commences his season of English opera, or, to speak more accurately, of opera in English, at the Adelphi Theatre. The work to be given on the opening night is Nicolai's *Merry Wives of Windsor*, the English adaptation of which, from the German text of Mosenthal, has been made by Mr. Henry Hersee. The opera will be repeated every evening until further notice—a somewhat unusual experiment in operatic performances, of which it will be curious to watch the result. The only other novelties at present announced by Mr. Rosa are Ignaz Brüll's *Der Goldene Kreuz*, and Sterndale Bennett's *May Queen* adapted as an opera by Arthur Baidon. It would be unfair to prejudice the last-named work in its new form; but those who are the most familiar with Bennett's charming music will probably be those who will feel the most doubt as to the success of its adaptation to the stage. Much will of course depend upon the way in which Mr. Baidon performs his difficult task; and until the work is actually produced judgment must be suspended. Mr. Rosa has done so much for English opera as to have earned the good wishes and sympathy of all; and whether the experiment succeed or not, he will at least have a fair and unprejudiced hearing. The cast of his vocalists this season is a strong one. True, the name of Mr. Santley is wanting; but though our great baritone is a host in himself, we venture, for that very reason, to doubt whether his absence from the company is an unmixt evil; it is even possible that the *ensemble* may be improved thereby. Among the singers announced are Miss Julia Gaylord, whose very marked progress in her art during the last season justifies the highest hopes for her future; M<sup>me</sup>. Blanche Cole, who will certainly be an important addition to the strength of the company; Miss Cora Stuart, Miss Josephine Yorke, and Mrs. Aynsley Cook; and Messrs. J. W. Turner, Charles Lyall, Ludwig, Snazelle, F. H. Celli, H. W. Dodd, Aynsley Cook, and F. C. Packard. In addition to these artists, M<sup>lle</sup>. Marie Fechter, a daughter of the well-known actor, will make her first appearance in England. M<sup>lle</sup>. Fechter has recently sung with great success at the Opéra Comique, Paris. Two ladies whose names are new to us, Miss Georgina Burns and Miss Clara Merivale, will make their first appearance in London; while a new tenor is announced in Mr. Joseph Maas, the principal tenor of the Kellogg opera company, in America, of whom the transatlantic journals speak in high terms. The orchestra, led by Mr. Carrodus, will be as complete and efficient as in previous seasons, and will include many of our leading instrumentalists. While most heartily wishing Mr. Rosa all success, we trust that he will show enough courage and devotion to his art to set his face like a flint against *encores*. They are bad enough in a concert room, but in the opera they are altogether inadmissible.

The Crystal Palace Concerts will be resumed this afternoon, after the usual Christmas recess. The programme will be of special interest, including Handel's second Oboe Concerto, a work which has probably not been heard in public during the present generation, and Brahms's great Rhapsodie (Op. 53) for alto solo (Friedrich Redeker) and male-voice chorus, to be given for the first time. The symphony at this concert will be the "Eroica."

The *Revue et Gazette Musicale* states that ten grand concerts, with chorus and orchestra, devoted to the works of French composers will be given at the Grand Hall of the Trocadéro, Paris, during the

Exhibition. Each concert is to consist of the music of one modern, but not living, French composer. The names of the ten composers chosen are: Adam, Auber, Boieldieu, Berlioz, Bizet, Cherubini, Félicien David, Halévy, Hérold, and Léon Kreutzer.

AFTER numerous postponements, Wagner's *Rheingold* was given at the Vienna Opera on the 24th ult. Though the performance is spoken of as not altogether satisfactory, its success is said to have been brilliant.

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